Secret Weapons of Jujutsu

Don Cunningham

Tuttle Martial Arts

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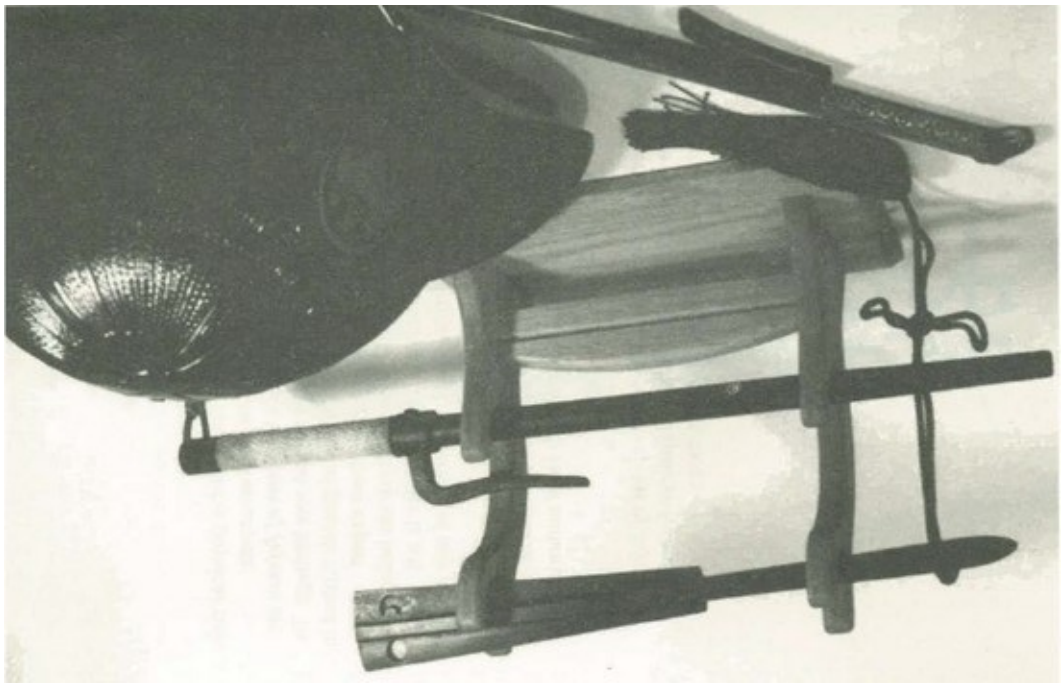
For Lynn.
Thanks for your support and patience in all my martial arts interests and pursuits.

柔術秘武器

Notes to the readers: Martial arts practice can be dangerous and may involve physical risk. It should be conducted only under the supervision of an expert instructor. The techniques presented in *Secrets Weapons of Jujutsu* are meant to illustrate a unique aspect of Japanese martial arts heritage. To minimize the risk of personal injury, none of the techniques described in *Secrets Weapons ofJujutsu* should be attempted without expert supervision. In addition, readers should consult a physician before attempting any strenuous physical activity. The publisher is not responsible for injuries that result from readers' practice of any of the techniques presented in this book.

Federal, state, or local law may prohibit the use or possession of any of the weapons described in this book. Check with local authorities for more information.

Regarding the persons mentioned in *Secrets Weapons of Jujutsu,* Japanese names are presented in the traditional Japanese format. The family name appears first, followed by the given name.



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Preface

Like so many others of my generation, I was fascinated by the various martial arts movies and television shows which were quite popular during the 1960s. Maybe this was one of the reasons I took up judo training. Imitating my adventure show heroes, I wanted to be able to calmly defend myself with a few quick practiced moves, disabling even the most dangerous villains. During those early years practicing judo after school at the local Y.M.C.A., I never dreamed that this endeavor would become a lifelong pursuit or the places my practice of this sport would eventually take me.

One the benefits of my early telecommunications career were the frequent business trips required to meet with the engineers at the headquarters office of the Japanese subsidiary where I worked. In addition to the opportunity to view modern Japanese culture firsthand, I was also able to once again take up my study of judo in the country where it had all started so many years ago. Practicing judo at local Japanese judo dojos and participating in the frequent tournament competitions after work and on weekends, I met many new friends who shared my interest in judo as well as in other Japanese martial arts.

For a short while I also took up the practice of kendo, or the Japanese art of fencing with bamboo swords. Unlike the more modern sport aspects of judo, though, kendo is strongly influenced by traditions which date back to the more classical martial art styles. Although not as physically demanding as judo, the practice of kendo has many more facets derived from the etiquette and history of classical Japanese martial arts. I became fascinated with the samurai sword and developed a new appreciation for this beautiful, but very definitely lethal weapon and the culture which surrounded it.

I found myself becoming more interested in learning about the samurai culture which was so much a part of Japanese historical tradition. I became intrigued with the subject, reading as much as possible about Japanese history and the crafts of this period. I started seeking out those who were associated with the very few schools which still taught Japanese swordsmanship and the ancient combat styles. I was particularly interested in jujutsu, the unarmed fighting

styles which were the forerunner of modern-day judo.

FIGURE 1. Visiting the Kodokan Judo Institute's International Judo Center in 1988 in Tokyo, Japan.

As part of my developing obsession with early Japanese culture, I started collecting artifacts from the Edo Period, searching antique stores whenever the opportunity presented itself. For the most part, I was caught up in the fascination with the Japanese samurai sword, the icon of the warrior class, and tried to educate myself as much as possible about the old swordsmiths and the products of their craft. It was part of this activity that I began to read many of the translated writings left by the more educated members of this period. Despite my impression of the dangerous times and stoic individuals who lived back then, I was surprised to find that many held the indiscriminate use of the sword in disdain, preferring much less violent measures whenever possible.

This was definitely in direct opposition to the plot of the many popular samurai shows, called chambara, which were broadcast nearly daily on Japanese television. Like the quickdraw experts featured in the many low-budget westerns I often watched as a child, both the good guys and the bad guys in chambara shows were quick to draw their ever-present sidearm in nearly every

confrontation, leaving numerous dead or dying victims strewn about in the street in their wake. I must admit that I was a big fan of chambara shows. While the fast action and drama was definitely the major attraction, though, the frequent swordplay conflicted with much of the actual historical research I found.

One afternoon while surfing the television shows on the set in my Japanese hotel room, I came across a very interesting chambara series featuring Zenigata Heiji, a very unique character. Heiji was a goyoukiki, basically a poor non-samurai assistant working for the higher ranked police officials in Edo. Heiji had a remarkable ability to throw heavy coins like bullets at criminals he was trying to disarm and capture.

Unlike his more swashbuckling counterparts, though, Heiji demonstrated a deep-seated humanity, often feeling a degree of sympathy for the same criminals he so frequently encountered. Heiji was not a member of the samurai class. In fact, he seemed to resent those who were, especially if they occasionally abused their rank and power. Although he detested crime, Heiji did not hate criminals. This often gave him a sense of justice tempered with kindness and respect which was not commonly found in the more violent chambara series.

Constantly feed on information and gossip by his tall and easy-going companion, Hachigoro, Heiji solved many of the crimes he faced based on his investigations and the application of intellect rather than by brute force. Never taking money or sometimes even any credit for his accomplishments, Heiji was often viewed as a failure by his superiors and acquaintances. A hero of the common man, though, Heiji had his personal faults as well, drinking and smoking tobacco heavily in many episodes. Yet he rarely resorted to gratuitous swordplay, preferring to use either the coins or a strange-looking iron truncheon, called a jutte, to disarm his opponents without bloodshed. The television series quickly became one of my favorites

Previously unfamiliar with this strange-looking implement, I found a jutte during one of my infrequent antique shopping expeditions. I bought it immediately, although I had no idea how such a weird looking device was actually used. It seemed nearly impossible that such a unimpressive looking weapon could possibly be used to disarm an experienced swordsman armed with a deadly samurai sword. However, I took my new treasure to judo practice one night at Asahi Judo Academy where I was a member and frequently practiced during my stays in Japan.

Located in Higashi-Hakuraku district near the center of Yokohama, Asahi Judo Academy is mostly known for the successful tournament records of their many junior high school judo competitors. The instructor and my friend, Asahi

Dai, was also the judo instructor for the Kanagawa Prefecture Police Department, and many of his police friends often visit and help out with the evening judo sessions. It was to some of my acquaintances from the Japanese police that I wanted to show my new treasure, an authentic jutte.

The off-duty officers immediately recognized the jutte, eagerly demonstrating for me the many different disarming and restraining techniques using the unique implement. Although modern Japanese police no longer carry a jutte, they have a similar spring-loaded baton called a keibo. The keibo is often employed in their practice of modern taiho-jutsu, "body restraining" or "arresting art," which is mandatory training for most of the regular police officers. I was surprised to learn that many of the jutte techniques from ancient martial arts styles were the basis for many current keibo techniques.

Armed with this new information, I began to research any historical information I could find about jutte and the associated techniques. I found that many of these were classed under the general heading of tetsushaku-jutsu. Instead of a jutte, tetsushaku-jutsu sometimes required a tessen, or "iron fan," in the performance of the techniques. Now I began looking for more information about tessen techniques in addition to jutte.

Since then, I have accumulated a small collection of antique tessen and jutte as well as some excellent modern-day replicas. I have also read a number of historical references about the use of these implements. To my great fortune, I have been able to also obtain firsthand accounts of tetsushaku-jutsu from some of the hereditary teachers of classical Japanese martial arts styles, either in person or via correspondence. I have tried in this book to present as much of this information as possible for those who may share my interest in this rather esoteric aspect of traditional Japanese martial arts.

In appreciation

I would like to thank those who have encouraged and helped me in my quest for knowledge about jutte and tessen. There are far too many to name individually, but some deserve special note.

First, I would like to thank Asahi Dai and the members of Asahi Judo Academy for their patience with the sometimes confused foreign judoka, Matsuo Eriko and her parents for accompanying me on seemingly endless searches for jutte and tessen in the Nagasaki antique stores, the Shinto priest Matsuse Masashi and his family for our many discussions about tessen and jutte during our stay at his family shrine in Sasebo, Suzue Kazuhiro for his dedicated

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Finally, I want to thank my wife, Lynn, and my family for putting up with my sometimes unusual obsession with Japanese martial arts and history.

Any errors are mine alone.

CHAPTER 1

Development of Unarmed Fighting

The Japanese sword, admired for its artistic value as well as for its practical merits, is often considered an emblem of the samurai's power and skill. It was venerated by the bushi, or "warrior class," and the daisho, or set of two swords, was worn as a badge of a samurai's status. Daisho literally translates as "big-little" and refers to a pair of swords, consisting of one long sword (daito) and a shorter sword (shoto). Either sword was referred to as katana, although the short sword was sometimes called wakazashi. The sword was the "the soul of a samurai," and no self-respecting bushi would be seen outside his home without his daisho prominently displayed.

During wartime, swordsmanship was essential for survival on the battlefield. However, the possession of suitable side arms was considered a samurai's responsibility even after the relative peace established by the Tokugawa shogunate. For nearly three centuries (approximately 1600 to 1868), Japan existed as a feudal society under a relatively tranquil rule of the Tokugawa shoguns.

Despite popular literature and the images portrayed in samurai films, bushido —the warrior's code of ethics and the samurai's moral precepts — did not allow for indiscriminate use of the sword. As bushido stressed the proper use of the sword, it also detested its misuse. The samurai who drew his sword for unjustifiable reasons or at improper occasions was regarded as ill-mannered and crude.

Samurai and bushido

The samurai were Japan's warrior class for more than seven centuries. The word comes from the Japanese verb, saburau, meaning "service to a noble." Samurai were primarily military retainers who attended and guarded clan leaders. The samurai eventually emerged as military aristocrats and then as military rulers.

Medieval samurai were generally illiterate, rural landowners who farmed between battles. As hereditary warriors, though, they were governed by a code of ethics—bushido, meaning the "way of the warrior"—that defined service and conduct appropriate to their status as elite members of Japanese society. During the shogunate of the Tokugawa family, the samurai as a class were transformed into military bureaucrats and were required to master administrative skills as well as military arts. Some developed the necessary skills for bureaucratic service, but many did not.

One method the shogunate used to control the various daimyo (feudal lords) was to impose heavy financial burdens through taxation and other means. Unable to support the high cost of a strong military, the daimyo were no longer able to wage clan wars with their severely reduced armies. Since there was often no more need for their military skills during this time of peace and the daimyo faced mounting expenses, many samurai were forced to become ronin, or unemployed wanderers.

From the turn of the eighteenth century, the Japanese economy surged. For the first time, Japanese merchants became wealthy and powerful, despite their lower-class status in Japanese society. In the new affluent bourgeois culture, poor samurai frequently turned to opening bujutsu (military arts) schools as a way of making a living. Eventually many of these samurai began teaching their martial art skills to the more prosperous townsmen.

As the Japanese economy went through a number of changes during the nineteenth century, there was a great increase in criminal activities. Criminal elements, especially the yakuza or underworld gangs, became very powerful during this period.

Banned from carrying weapons other than short swords or knives due to their status, unarmed fighting techniques often proved to be quite popular with the townsmen. Many townsmen and farmers also studied swordsmanship in the hope of distinguishing themselves and being raised to samurai status.

After the 1868 revolution in Japan, the Tokugawa shogunate was defeated and a constitutional monarchy, such as in England, was born. Many professional martial arts instructors who had served the shogun and the many feudal lords by teaching their warriors lost their positions. Since samurai were now also prohibited from openly carrying swords, unarmed fighting skills were often the only available means of selfdefense or protection.

Forging the blades

Japanese swordsmiths would fast and undergo ritual purification before making a new blade. While working at their anvils, they wore white robes like Shinto priests. By the thirteenth century, Japanese swords were recognized as far superior than those made anywhere else in the world. No one could challenge the quality of the steel by these Japanese swordsrniths.

To hold a sharp edge, steel needed to be hard. However, hard steel is also brittle and could break in battle. Soft steel was more flexible and wouldn't break as easily, but soft steel would not hold a sharp edge, quickly dulling through use. The Japanese swordsmiths solved this problem by hammering layers of steel of varying hardness together. Then they reheated the metal layers, folded the metal back on itself, and hammered it out thin again and again. After a dozen times, the steel consisted of thousands of paper-thin laminations of hard and soft metal. When it was ground to a sharp edge, the hard metal stood out and resisted dulling, while the soft steel kept the sword from breaking.

Finally, the master swordsmith covered the roughly finished blade with a thick layer of clay, leaving the edge exposed. The blade was then heated until the glowing metal reached the proper shade of color, then it was quickly submerged into cool water. The exposed edge cooled instantly while the rest of the blade, protected by the clay, cooled slowly and remained comparatively soft.

The final result was a flexible sword blade of soft non-brittle metal enclosed in a thin layer of hard steel. The edge, though, consisted of tempered hardened steel which would hold its razor sharpness despite repeated use.

The spirit of the sword

The development of the samurai sword is based in Japanese mythology. According to legend, the Sun Goddess Amaterasu Omikami gave the first sword to her grandson, Ninigi-no Mikoto, to use as he ruled over Japan. The early warriors thought their swords had astonishing power and even their own individual personalities. There are many stories about the spiritual powers and sharpness of exceptional blades. One legend is about the products of two famous swordsmiths, Muramasa and Masume. Two warlords, who each owned a different craftsman's sword, often argued about who was the most skilled swordsmith. Finally they decided on a test.

The first held his blade, an excellent katana made by Muramasa, in a swift running stream. A dead leaf drifted against the edge of the sword and was cut cleanly in half. The other put his sword made by Masume in the stream. Instead of being cut, though, the floating leaves passed on either side. They decided that

the second blade was superior to the one made by Muramasa because Masume had endowed his blade with a spirit which caused the leaves to avoid its edge.

This legend speaks volumes in explaining the true nature of Japanese morals and ethics. The skill to create a blade so sharp that it was capable of cutting through even a leaf floating in the stream was obviously highly regarded. However, the blade endowed with a spirit to avoid cutting when unnecessary was even more valued.

It is clear that the Japanese admired those who avoided the use of the sword if other means were available to resolve their problems. Admiration for the spiritual and moral values of humanity and compassion despite the harsh times and lifestyles are found in many of the stories and records concerning everyday Japanese life during the feudal period.

Unarmed fighting styles

Various techniques of unarmed fighting have developed in almost all cultures, but these skills received special attention in Japan. The origins of jujutsu, or unarmed fighting techniques, can be traced back to Japan's mythological age. The Japanese gods, Kashima and Kadori, were said to have first used jujutsu techniques to punish the lawless inhabitants of the eastern provinces.

Early traces of the Japanese appreciation for unarmed fighting traditions can be found nearly two thousand years ago when, according to written records, Emperor Suinin ordered two men, Nomi-no-Sukune and Taima-no-Kuehaya, to a wrestling contest. After a lengthy match apparently consisting mainly of kicking, Nomi-no-Sukune gained the advantage over Taima-no-Kuehaya, knocking his opponent to the ground and trampling him to death.

In the years preceding the Tokugawa Era, Japan was the scene of many lengthy civil wars and continuous strife. It was during this period that kumiuchi, a form of wrestling while both participants are wearing armor, originated for the battlefield. Eventually, the art of kumiuchi advanced to the point that it was not unusual for a weaker opponent to gain victory over a stronger foe, thus encouraging many aspiring warriors to train themselves in this unarmed fighting style.

Various schools of unarmed fighting sprang up in Japan during the feudal era. The various unarmed fighting styles were known by many different names such as jujutsu, taijutsu, yawara, wajutsu, toride, kogusoku, kempo, hakuda,

kumiuchi, shuhaku, judo, and many others, each slightly different applications of nearly identical principles.

These styles quickly became so intermingled with each other that is virtually impossible to distinguish these styles from one another now. Of these, though, the purpose of toride and kogusoku were primarily to restrain and arrest persons, while the intent of jujutsu and judo was to throw or kill one's opponent and kempo and hakuda utilized kicks or strikes. In general, all of these styles may be described as unarmed fighting with an armed or an unarmed opponent or the use of a small weapon to overcome an enemy armed with a larger weapon.

Unarmed fighting styles branched into many different schools. Many of these have little if any reliable records, even regarding their founders, thus making it very difficult to identify the origins. Some accounts credit the development of unarmed fighting styles to techniques imported from China. Based on reliable records, though, other scholars believe that the development of unarmed fighting styles is indigenous to Japan and not based on foreign influences. Whatever side of the debate, the following are some descriptions of just a few of the more well-known schools which started during this period.

Takenouchi-ryu

Takenouchi-ryu was founded by Takenouchi Hisamori, a native of Haga village in the province of Mimasaka. During a period of meditation at Sannomiya Shrine in June 1532, he fell asleep after an intensive solitary training session. According to the tradition, a yamabushi, a member of a religious class which frequently traveled throughout Japan, appeared and taught several arresting techniques to Takenouchi. The yamabushi also convinced him of the advantages of small arms over larger weapons. Takenouchi named this style kogusoku, and the art still exists today after many generations of successors.

Kito-ryu

Kito-ryu was founded by Terada Kanyemon, a retainer of Kyogoku Tango-no-Kami. He first learned unarmed fighting skills from Terada Heizayemon, who was a teacher of Fukuno-ryu, a school originated by Fukuno Shichiroyemon. (Fukuno Shichiroyemon, along with Miura Yojiyemon and Isogai Jirozayemon, initially studied kempo under Chin Gempin, a Chinese who traveled to Kokushoji Temple at Azabu in Edo during the latter part of the seventeenth century. The three ronin each founded their own jujutsu schools.) After mastering jujutsu skills, Terada Kanyemon founded his own school which

he called Kito-ryu. Throwing skills are very prominent in this style, and the katas of Kito-ryu are especially noted for their characteristic throwing techniques.

Shibukawa-ryu

The founder of Shibukawa-ryu, Shibukawa Bangoro trained in unarmed fighting skills under Sekiguchi Hachirozaemon, the son of Sekiguchi Jushin. After developing great proficiency, he opened his own school in Edo.

Yoshin-ryu

There are two different accounts of the Yoshin-ryu source. The first lists the founder as Miura Yoshin, a physician in Nagasaki. Convinced that physical illness was the result of an imbalance between the use of mind and body, he developed a number of arresting techniques utilizing his principles for resolving this imbalance. Two of his first followers established their own schools after his death which were respectively called Miura-ryu and Yoshin-ryu after the family and given names of the originator.

An second account claims Akiyama Shirobei Yoshitoki, also a physician from Nagasaki, to be the founder. While studying medicine in China, he also learned several te, or "fighting tricks," as well as many different resuscitation techniques (kappo). Upon his return to Japan, Akiyama began teaching his fighting style, but was dissatisfied with the limited number of techniques. Determined to improve his fighting proficiency and develop a wider range of techniques, he retired to the Temmangu temple at Tsukushi for several months to meditate and seek inspiration.

It was a harsh winter, and Akiyama watched as the snow fell on the temple grounds. He noticed the sturdy branches of the surrounding trees often broke and were crushed under the weight of accumulated snow. However, the weaker willow-tree was able to escape this fate due to the suppleness of its branches. The flexible branches bent and gave way as the weight increased, thus allowing them to throw off the snow and spring back after releasing their burden. Akiyama was so impressed by this, he based his new fighting techniques on this concept, giving his sect the narre Yoshin-ryu, which means "willow-heart school."

Kushin-ryu

Kushin-ryu was founded by Inouye Nagakatsu. However, his grandson, Inouye Nagayasu (generally known as Gumbei), was so adept in jujutsu that he is often credited as being the originator. This style closely resembles the Kito-ryu style. It is stated that Inouye Nagayasu trained for some time under Takino, a former student of Kito-ryu. Headquartered in Edo, Kushin-ryu became very popular.

Tenjin-shinyo-ryu

Tenjin-shinyo-ryu was founded by Iso Matayemon, a retainer of the Kii clan. A native of the Matsuzaka in Ise province, he studied under Hitosuyanagi Oribe, a master of Yoshin-ryu. Following the death of his teacher, he later studied under Homma Joyemon, an adept in Shin-no-Shinto-ryu. Convinced from his actual fighting experiences that victory required the skillful application of atemi, the art of striking the vital and vulnerable points of an opponent's body, Iso Matayemon emphasized atemi in the founding of his own style. He called his new style Tenjin-shinyo-ryu, deriving the name partially from both Yoshin-ryu and Shin-no-Shinto-ryu.

Shinto Muso-ryu

Although primarily concerned with the arts of the sword and staff, Shinto Muso-ryu has also incorporated many other auxiliary arts since its inception. Shinto Muso-ryu was founded by Muso Gonnosuke Katsuyoshi during the early part of the Tokugawa Period. The third successor of the Shinto Muso-ryu, Matsuzaki Kinueumon Tsunekatsu added Ittatsu-ryu hojo-jutsu (rope binding) and Ikkaku-ryu jutte-jutsu (truncheon art) to the Shinto Muso-ryu curriculum.

In more recent years, the Japanese police modified many of the Ikkaku-ryu jutte-jutsu techniques for their keibo-jutsu (police baton art) training. Although the basic techniques are similar, the targets and applications of keibo-jutsu techniques have been modified slightly to enable police officers to more effectively control a suspect with minimum injury, rather than to put the individual down at any cost.

Japanese feudal social structure

Feudal Japan was theoretically ruled by the emperor, considered a direct descendant of the Sun Goddess Amaterasu Ornikami. An extensive hereditary aristocracy of nobles formed the Imperial Court, although the emperor and his

nobles have held no real governing power for many centuries. Their position was more symbolic. Their principal function was to conduct and take part in various religious rituals.

The real rulers were the military class, sometimes referred to as bushi. The various clans were led by daimyo and ruled by the shogun. The daimyo held total power over their individual domains, answering only to the shogunate. Among the daimyo, there were various ranks, mostly related to whether their clan had directly supported Tokugawa Ieyasu and his forces during his struggle to unite Japan. Within each domain, the individual daimyo ruled over a varying number of direct retainers, which often included a very complicated hierarchy within their own samurai ranks resulting in various status levels. The Tokugawa clan's own direct retainers, called hatamoto or literally "banner men," also held many significant positions within the shogunate, many equal in rank to the daimyo.

Below the warrior or bushi class, were the farmers. The largest group in Japan, the peasants were considered second in class only to the samurai because they provided the crops and livestock necessary to feed the country's population.

Following the farmers, craftsmen and artisans formed the third tier of the feudal Japanese caste system. They were held in nominal favor since they produced the tools and utensils needed by the farmers and the weapons and associated decorations required by the bushi.

The fourth tier consisted of merchants, who were looked down upon because they essentially created nothing while basically living off the produce of others. Although they were considered fairly low on the social structure, the merchant class owned most of the actual property by the nineteenth century. Many became bankers, financing not only other merchant ventures, but also lending money to the members of the samurai class. As the richest members of the society, they frequently bought titles or married into samurai families to improve their status.

Members of the samurai class had for many years considered financial issues as beneath their dignity and even disdained the handling of money. This extended to having their servants actually pay for all necessities to avoid contact with coins. Physically touching money was considered unclean, and most samurai would wrap their coins in paper before presenting them for payment to another.

As a result, many samurai were not very adept at dealing with fiscal issues and often found themselves in serious financial straits. Ironically, many of their rights and power, including the carrying of weapons, were often circumscribed

by the bankers and money lenders from the merchant class.

The lowest class consisted of the eta, or "outcasts" which were basically considered non-humans. Even within this group existed a varied ranking system, from those who were temporarily classed as outcasts due to their circumstances, such as convicted petty criminals, to those who were hereditary and permanent pariahs in the rigid feudal Japanese social order.

Vendettas and reprisals

Due to their relatively high status within the complicated caste system, the samurai held nearly total power over those below them. According to Japanese law during the feudal period, members of the samurai class generally had the right to cut down anyone of lower station if offended in any manner. While they may not have faced legal entanglements, the reality was that this extreme act could cause serious repercussions if their right was used indiscriminately.

Killing another samurai, even a much lower ranking bushi, could easily spark a clan war, resulting in many members of both houses being killed. Such action would endanger any other members of the samurai's clan. No self-respecting samurai would dare put his fellow clan members in such a dangerous position without considering the possible consequences. Slaying any individual, regardless of class, might also initiate a vendetta by other members of the victim's family, many of which were known to last centuries, being passed from generation to generation. Japanese during this period considered revenge a very important legal right.

Forty-seven ronin

It was such an impetuous and foolhardy act that resulted in one of the most famous of Japanese legends. The true story of the forty-seven ronin is probably the best-known story of the valor and ideals of Japan's samurai. In 1701, Lord Asano Nagamori, a brash young daimyo from Ako, was ordered to commit seppuku (ritual suicide) and his clan abolished, thus setting the stage for the bloodiest vendetta in Japan's history known as the forty-seven ronin incident. Asano's offense was drawing his short sword and attacking the shogun's chief of protocol, Kira Yoshinaka, during preparations for an official reception of an imperial envoy from Kyoto.

Various reasons are given for the shogun's harsh sentencing of Lord Asano. Most historians agree that it was for drawing his short sword and wounding

Yoshinaka. In one account, though, after the initial attack failed, Lord Asano threw his wakazashi at the chief of protocol, damaging a lacquered screen. Ultimately, though, it was Lord Asano's obvious disregard for prohibitions against drawing one's sword within the palace grounds that sealed his fate.

The shogun's failure to have Kira share in the responsibility angered Asano's retainers, who felt that Kira's improper actions were ignored and Asano's punishment too harsh. When a daimyo committed seppuku, his castle was confiscated by the shogun, his family disinherited, and his samurai retainers ordered to disband, thus becoming ronin. Oishi Kuranosuke, Asano's chief councilor, had a plan, though, to avenge Asano's disgrace by killing Kira, who had brought their clan to such a tragic end.

The men split up to conceal their plans from Kira, who naturally suspected that Asano's retainers would seek revenge. Oishi went to Yamashina, a suburb of Kyoto, where he earned a reputation as a drunken gambler, a ruse that successfully deceived the shogun's many spies. For nearly two years, the ronin waited, disguised as merchants, street vendors, and even drunks. When suspicions were finally relaxed, Oishi and the other ronin decided that their time had come. One by one, Oishi and his men infiltrated Edo, and on a snowy winter night of December 14, 1702, the forty-seven ronin attacked Kira's mansion while he was hosting a tea party.

After killing Kira, the ronin took his head to Asano's grave at Sengaku-ji temple. For their actions, the shogun ordered the ronin to commit seppuku. After their deaths, the forty-seven ronin were buried next to their master at Sengaku-ji temple. Today, the forty-seven ronin are memorialized in a play called *Chusingura* which celebrates the theme of their sacrifice in the name of loyalty. Each year thousands of Japanese visit the gravesites at Sengaku-ji temple to pay homage to the honor and loyalty of the forty-seven ronin and their dedication to the code of bushido. Although their loyalty has become legendary, the fact remains that the Asano family and their clan were destroyed by Lord Asano's one moment of rage and his inopportune use of his sword.

Practical considerations

There are many other reasons a feudal era samurai might be reluctant to use his sword. Many of the Japanese swords were family heirlooms, passed down from generation to generation. Even a basic katana represented a major investment for samurai of any class. As such, it would have been unwise to draw and risk damaging such an expensive blade just to settle a minor altercation.

It was not uncommon for many samurai to firmly tie the tsuba (handguard) of their sword to the saya (scabbard). They would frequently use a twisted piece of paper or thin twine for this purpose. The reason was to prevent the sword from inadvertently falling from the scabbard and possibly being damaged. Obviously, this also prevented them from rapidly drawing the sword as well. Since the daisho served primarily as a badge of their position, it was important to wear the two swords in public. This was necessary to identify them as members of the samurai class. During an extended period of peace such as the Tokugawa Era, though, it is apparent that many samurai had no intention of using their swords in haste.

Religious influences

There were many different religions with varying degrees of popularity throughout Japanese history. The popular folk religion of Shintoism was by far the most prevalent, although many sects of both Buddhism and Confucianism also thrived. While Christianity was a relatively latecomer to Japan, being brought by the first European missionaries, it quickly gained many new converts, especially among the upper classes.

Despite their obvious differences, each of the major Japanese religions have similar moral values regarding human life. These values must have been instilled into the respective followers and strongly influenced the moral principles of many Japanese regardless of class. Religious philosophy may have been a major factor in the development of non-lethal weapons.

Shintoism

Shinto is an ancient Japanese religion, closely tied to nature, which recognizes the existence of various kami or deities. According to legend, the first two kami, Izanagi and Izanaarni, gave birth to the Japanese islands, and their children became the deities of the various Japanese clans. One of their daughters, the Sun Goddess Amaterasu, is supposedly the ancestress of the Imperial family and is regarded as the chief deity. All kami are benign and serve only to sustain and protect.

Followers of Shinto believe all human life is sacred and are basically peace loving by nature. They revere musuhi, the kami's creative and harmonizing powers, and aspire to achieve makoto, "sincerity" or "true heart." Shinto morality is based upon group benefit.

Buddhism

Buddhism developed out of the teachings of Siddhartha Gautama who promoted moderation as the path to enlightenment rather than the extremes of mortification of the flesh or hedonism. He assumed the title Buddha. Buddhists believe in reincarnation and that one must go through cycles of birth, life, and death.

Buddhists believe that after many such cycles, if a person releases their attachment to desire and the self, they may attain the ultimate state of nirvana. Buddhists do not believe in any type of God, the need for a savior, prayer, or eternal life after death. However, Buddhism has integrated many regional religious rituals, beliefs and customs into it as it has spread throughout Asia.

Confucianism

K'ung Fu Tzu (Confucius) was born in China. Traveling and teaching throughout China, he often gave advice to China's ancient rulers. His teachings and writings primarily dealt with individual morality and ethics and the proper exercise of political power. Confucius stressed values of ritual, propriety, etiquette, love among family members, righteousness, honesty and trustworthiness, and loyalty to the state. The highest Confucian virtue, though, was benevolence towards others.

Unlike most religions, Confucianism is primarily an ethical system with rituals at important times during one's lifetime. According to Confucian tradition, the most important periods in a person's life are birth, reaching maturity, marriage, and death.

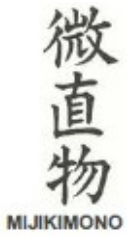
Christianity

Christianity started out as a breakaway sect of Judaism nearly two thousand years ago. It is based on the life and teachings of Jesus, who was bothered by many of the laws and practices of his native Jewish faith and began preaching his own message of God and religion. Jesus is credited with performing many miracles and related many of his teachings in the form of parables. Among his best known sayings are to "love thy neighbor" and "turn the other cheek."

Brought by the first Western traders, Christianity was very enthusiatically received by the Japanese people, and numerous missionaries eagerly spread the popular European religion. Japan's military rulers, concerned of a potential for upheaval and revolt, later banned and persecuted many of the early Japanese

Christians. Despite various legal prohibitions, an ever-growing Christianity movement still managed to flourish in secret, especially on the southern island of Kyushu.

CHAPTER 2 *Improvised Weapons*



Because the sword was often unsuitable or even unavailable for use, samurai and other townsmen frequently had to rely on alternative weapons for personal defense. This included the creative use of whatever common, everyday objects that could be found at hand. Such items were often referred to as mijikimono, which literally translates as "small, readily available objects." The use of ordinary implements such as tobacco pipes, pot lids, or even decorative hairpins for selfdefense purposes is found in various feudal era accounts.

Unlike the thin colored belts worn by modern-day martial arts practitioners, Japanese men generally wore a very stiff obi. Typically, these were three inches wide and about eleven feet long. The man's obi was usually made of a thick cloth material, double sewn and often with additional cotton material stitched inside. The obi was tied with a special knot called kai-no-uchi (shell mouth) because of its unique shape. The knot was placed to the back of the kimono, slightly off center and just toward the right side.

Whether samurai or merchant, most townsmen often carried a variety of everyday implements in their obi. For example, they would usually carry some medicines in a special tiered case called an inro. Other items might include a pipe case with a tobacco pipe and a tobacco pouch, a case for holding a brush and some ink for writing, or even utensils such as a small knife and other implements for dining.

Tenouchi

Held in the fist, though, many of these items could also be used for striking,

thrusting, or even blocking their opponent's weapon. Like the yawara from jujutsu styles, these improvised fist loads could often be used for impromptu selfdefense.

These were sometimes referred to as tenouchi, which literally means something "inside the hand."

FIGURE 1. Most men carried any number of items tucked in their obi. In an emergency, these mijikimono could be held in the fist and easily used as a selfdefense weapon for striking, thrusting, or even blocking their opponent's weapon.

Kansashi

Women from samurai families were often trained to defend themselves with a rather extraordinary concealed weapon peculiar to their gender. When dressed

formally, Japanese women usually wore one or more long pins, called kansashi, hidden in their hair. Kansashi were approximately six-inches long and served primarily to keep a woman's long hair up and in place. The pins were also quite capable of piercing an attacker's chest or throat in an emergency.

Kogai and kodzuka

Slots to accommodate the kodzuka, a small auxiliary utility knife, and kogai, a kind of skewer, are often found near the top of the wakizashi saya. In rare cases, these may also be found on katana. The kodzuka and kogai were thrust through the holes in the tsuba. While uses for the kodzuka as a general purpose knife or even as a small dagger are fairly obvious, the kogai remains somewhat of a mystery. Some authorities have proposed that after a head was removed on the battlefield, the kogai was thrust through an opponent's ear so all would know who was the victor. Others think kogai may have been some sort of personal grooming item, probably used to fix the hair or clean the ears.

A description of a kogai's use is provided in *A Daughter of the Samurai,* written in 1928 by Etsu Inagaki Sugimoto, a Japanese language and history instructor at Columbia University. While traveling to Tokyo for a "modern" education, she and her brother stayed at the home of a former attendant to three women who defended a castle in a desperate but hopeless struggle. After listening to the old woman's story, the author described the kogai as follows:

> "Seeing that we were deeply interested, she brought out her other treasure—a slender, blunt knife called a kogai, which, with the throwing-dagger, forms part of the hilt of a samurai's long sword. In very ancient days Japanese warfare was a science. Artistic skill was always displayed in the use of weapons, and no soldier was proud of having wounded an enemy in any other manner than the one established by strict samurai rule. The long sword had for its goal only four points: the top of the head, the wrist, the side, and the leg below the knee. The throwing-dagger must speed on its way, true as an arrow, direct to the forehead, throat, or wrist. But the blunt little kogai had many uses. It was the key that locked the sword in its scabbard; when double it could be used as chopsticks by the marching soldier; it has been used on the battlefield, or in retreat, mercifully to pierce the ankle vein of a suffering and dying comrade, and it had the unique use in a clan feud, when found sticking upright in the ankle of a dead foe, of bearing the silent challenge, 'I await thy return.' Its crest told to whom it

belonged and, in time, it generally was returned—to its owner's ankle. The kogai figures in many tales of romance and revenge of the Middle Ages."

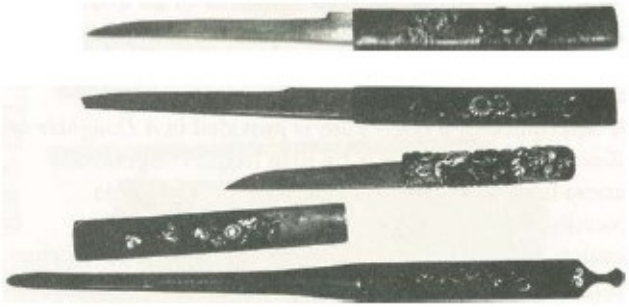


FIGURE 2. Slots in the wakazashi often held kodzuka, a small auxiliary utility knife, and kogai, a kind of skewer. Although the kodzuka's purpose is obvious, the specific use of the kogai is still unclear. Above are three kodzuka (top) with blades, a decorative kodzuka handle, and a kogai (bottom) from the author's collection.

Shoku

Due to the dangerous nature of their work, Edo's firemen were reputedly a tough and proud breed, frequently having their entire bodies brightly tattooed to emphasize their willingness to endure pain and hardship. Firemen also performed perilous feats at local festivals, especially their ladder climbing abilities. When not on duty, different fire companies would often compete against each other in their acrobatic ladder climbing skills and other daring exploits.

Japanese feudal era firemen usually carried a rather strange looking implement called a shoku, apparently a reference to the blade being shaped like a bird's beak. Similar to a fireman's axe, the shoku was a special tool used to quickly tear down burning structures or surrounding buildings to create fire breaks. Although it was primarily a working tool, the shoku was also sometimes employed as an impromptu truncheon in street brawls.

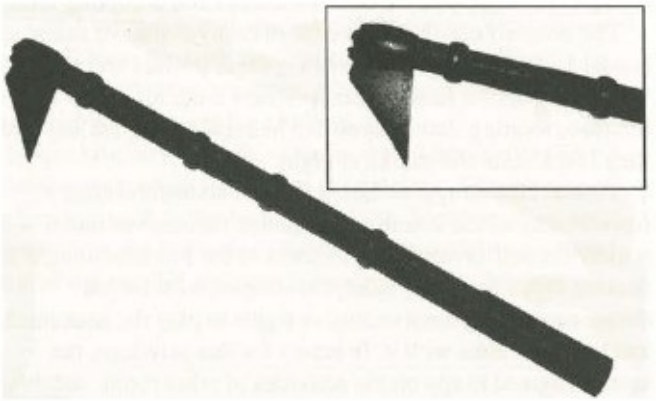


FIGURE 3. Despite its lethal appearance, this is actually a shoku, an Edo Period fireman's axe used to tear down burning structures or the surrounding buildings to create a fire break. The term refers to the similarity of the blade's shape to a bird's beak. This late nineteenth century shoku is from the author's collection.

Shakuhachi

The strangest and most unlikely defensive weapon has to be the bamboo flute, known in Japan as the shakuhachi. The shakuhachi is a end-blown flute made from bamboo root. Used in traditional Japanese music, the soulful and deeply moving music played on the shakuhachi is often associated with the practice of Zen Buddhism and meditation. The shakuhachi was popularized by the Fuke sect of Buddhism sometime in the thirteenth century. This sect sought to replace sutra chanting with sui zen (blowing zen) through the use of the shakuhachi.

During the Edo Period, marked by disintegration of feudal Japan, the shakuhachi was often favored by swelling numbers of uprooted and masterless samurai warriors, or ronin. Large numbers of ronin joined the ranks of itinerant preachers known as komuso (priests of emptiness and nothingness). The komuso were identified by the large tengai (woven basket-like hats), which they wore over their heads to symbolize their detachment from the world. In this way, they roamed from village to village, playing the shakuhachi and accepting alms.

The komuso may be the source of many stories of ninja, or feudal Japanese spies, with near mystical powers and unusual weapons. Popular fiction often portrays ninja disguised as komuso, wearing their basket-like helmets during the day and their black suits and masks at night.

Violent clan struggles during the late sixteenth century forced many of the komuso to organize themselves into a society for self-protection. Members of the Fukeshu sought to deceive Japan's military ruler, the shogun, with forged

documents giving them exclusive rights to play the shakuhachi and to solicit alms with it. In return for this privilege, the komuso agreed to spy on the activities of other ronin, watching for any signs of a potential rebellion.

In any case, no longer part of the samurai class, the komuso were forbidden to wear their swords. According to legend, the komuso redesigned the shakuhachi from the root of bamboo. By making it longer and stouter, the shakuhachi flute could then also be used like a club.

FIGURE 4. Bamboo flutes called shakuhachi.

CHAPTER 3 *Concealed Weapons*

There were many specialized and easily concealable weapons available for use when otherwise unarmed or, in some cases, when it was preferable not to kill or seriously maim the attacker. A wide range of specialized short arms were designed for self-defense for both samurai and townsmen. These specialized defensive weapons generally could be easily concealed within everyday clothing.

In special cases, though, samurai would frequently carry a defensive weapon in addition to their daisho. These included implements such as the tessen and jutte. These are discussed more fully in the following chapters. This section examines some of the smaller weapons typically used for defense.

Hibuki

Many different styles employed the use of weapons which were easily concealed called hibuki. Hibuki literally means “secret weapons” or “hidden weapons.” Japanese craftsmen found any number of ingenious methods to hide edged weapons, from knives hidden in fan cases to sword canes and even spears. In some cases, though, hibuki included hand load weapons like the yawara or tenouchi. These were generally short wooden rods used against sensitive nerve points on the opponent’s body or to block strikes.

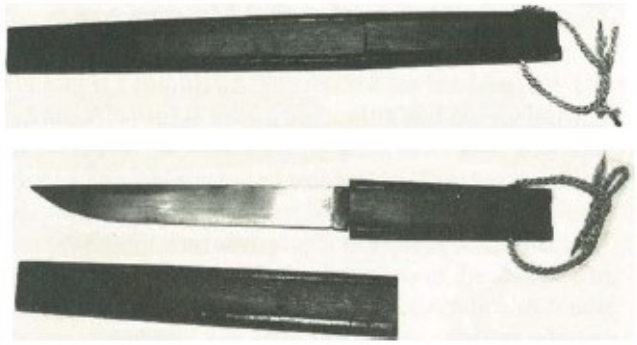


FIGURE 5. Japanese craftsmen often found ingenious methods to hide edged weapons. Above is an Edo Period knife disguised as a closed fan from the author's personal collection.

Yawara and tenouchi

Many jujutsu styles taught the use of a short wooden rod which could be held in the hand, extending slightly from each end of the fist. These staffs were often called yawara, although they were sometimes referred to as tenouchi, which literally means something "inside the hand." The ends of the yawara could be used to strike or apply pressure to sensitive nerve points on an opponent's body.

手之内

TENOUCHI

柔

YAWARA

Often the yawara or tenouchi also incorporated a short length of rope or cord. Looped around the wrist, the cord allows the tenouchi to be thrown to distract an opponent. With the cord attached to the wrist, the tenouchi is then easily retrieved. The cord loop can also be used to ensnare a person's limb or weapon as well as to restrain an attacker after they had been subdued.

The Japanese police assistants developed many intricate and artistic ways of restraining a criminal with the short rope attached to the tenouchi. Sometimes, these cord and hook implements were also referred to as torihimo, or "bird rope."

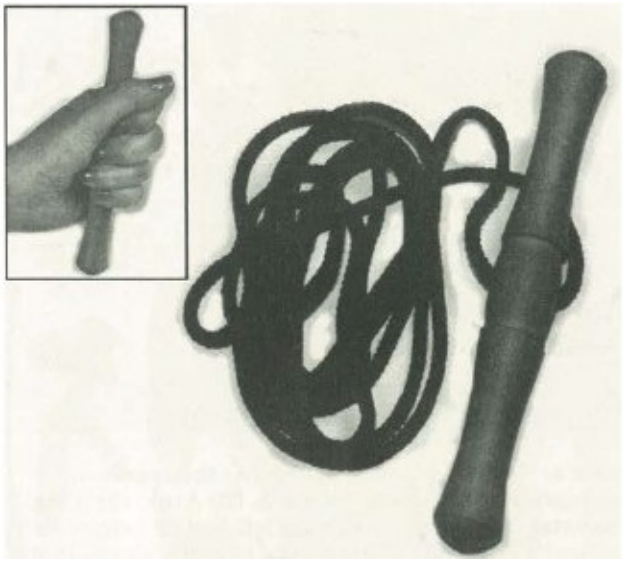


FIGURE 6. Sometime a short loop of cord was also attached to the yawara or tenouchi and used to ensnare and restrain an opponent.

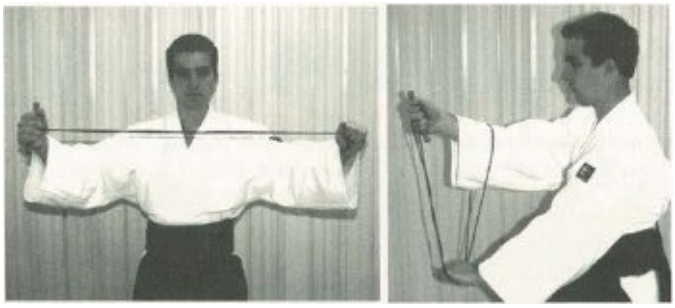


FIGURE 7. The short cord can be used in several different ways. The cord can be stretched from one hand to the other as shown on the left. In this way, the cord may be used to wrap around an opponent's limbs or neck. The second method is to loop the cord over the same hand as shown on the right. The cord may then be used like a snare by slipping the wrist back through the loop.

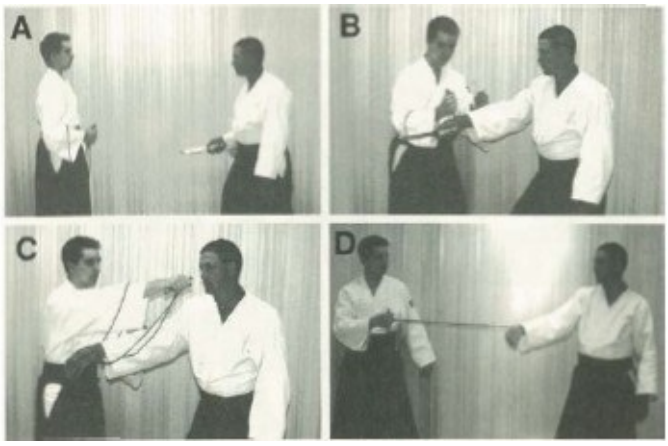


FIGURE 8. In the sequence above, (A) the opponent attacks with a knife to the stomach. (B) Avoid the attack by sidestepping forward with the left foot and strike the opponent's wrist with the tenouchi to make him drop the knife. (C) Slip the cord loop over the opponent's wrist and strike him in the face with the end of the tenouchi. (D) Then snare the opponent's wrist by slipping the tenouchi back through the cord loop. For finishes, refer to Figure 9 or Figure 10.

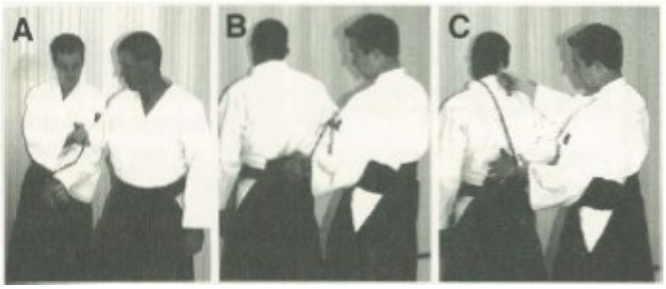


FIGURE 9. As a finish to the sequence shown in Figure 8, (A) use the tenouchi to bend the opponent's arm back at the elbow. (B) Then move behind the opponent, twisting his arm in a bent armbar. (C) Finish by looping the remaining cord over the opponent's head and use the tenouchi as a fulcrum to apply a choke and control the opponent.

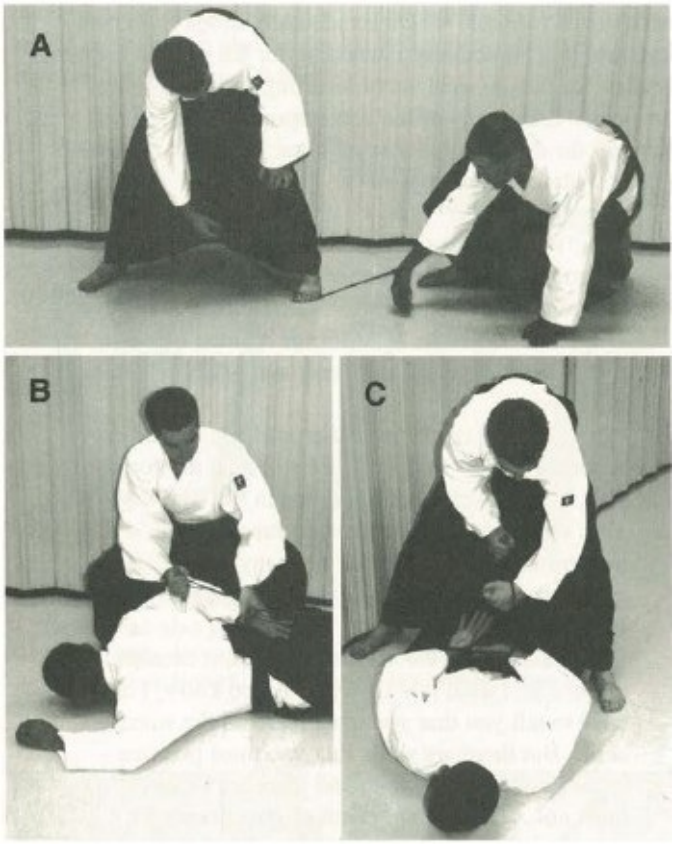


FIGURE 10. In an alternate finish to the sequence shown in Figure 8, (A) step with the left foot onto the extended cord, forcing the opponent to the ground. (B) Then twist his arm into a bent armbar

behind his hack. (C) Finish by looping the remaining cord around the opponent's free hand and use your left arm to pull the cord tight and hind the opponent's wrists.

Arai Hakuseki (1657-1725), chief counselor for the sixth shogun, Tokugawa Ienobu, was a very learned man with a wide range of interests. An author of many books, his autobiographical *Oritaku Shiba no Ki* (Breaking and Burning Firewood) is best known for his portrait of his father, Masanari.

In the opening sections, he describes a childhood incident involving a torihimo which accidentally drops from his kimono. It is particularly interesting for the disdain his father reveals for the physical act of arresting and restraining criminals. Like many of his contemporaries, he felt this was beneath the dignity of a samurai. Arai Hakuseki recalls his father's advice as follows:

> "When I was seventeen or eighteen, I happened to drop in front of my father what was called an 'arresting cord,' which was used to tie up a man and was made of slender blue strings braided together, with a hook attached at its end, and which I then had in my breast.
>
> '"What is this?' my father said and picked it up.
>
> After a while he said, 'When I still held my former post, I used to carry one like this in my flint bag. That's because when there was someone who'd committed a crime, I would have my subordinates arrest him. I carried one in case they happened not to have one with them.
>
> "'After I was freed from my post, it became useless, so I used it to tie a cat. as you know. I don't have to tell you that you must learn all the warrior's skills. But there are skills that you must practice according to your station, and there are skills that you must not. This is not the kind of implement you should carry with you. You are not so young as not to realize something as simple as this.'"

Manriki-kusari

The manriki-kusari consists of a short length of metal chain, about two to three feet long, with weights on each end. The manriki-kusari (ten-thousand power chain) was also referred to as fundo-kusari (weighted chain), sode-kusari (sleeve-chain), and kusari-jutte (chain-truncheon), as well as many other names. The chain can be used to parry a strike from sticks, swords, or other weapons. The weights are also swung to strike an opponent or to entangle a weapon.

万力鎖
MANRIKI-
KUSARI

分銅鎖
FUNDO-
KUSARI

Once a weapon was trapped by the chain and weights, the samurai could then easily disarm their opponent. Finally, the length of chain can also be used to temporarily restrain an attacker once he was subdued.

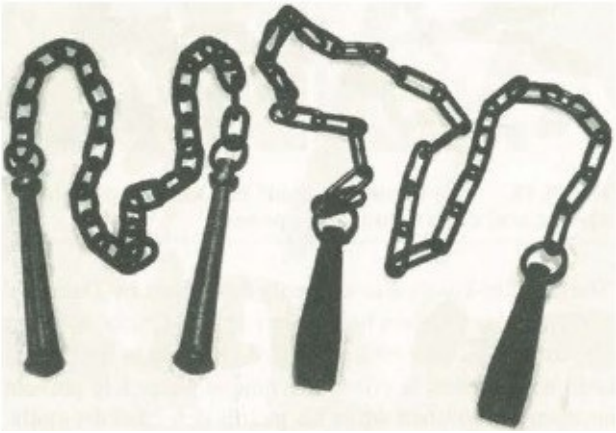


FIGURE 11. The manriki-kusari (ten-thousand power chain) was also referred to as fundo-kusari (weighted chain), sode-kusari (sleeve-chain), and kusari-jutte (chain-truncheon), as well as many other names.

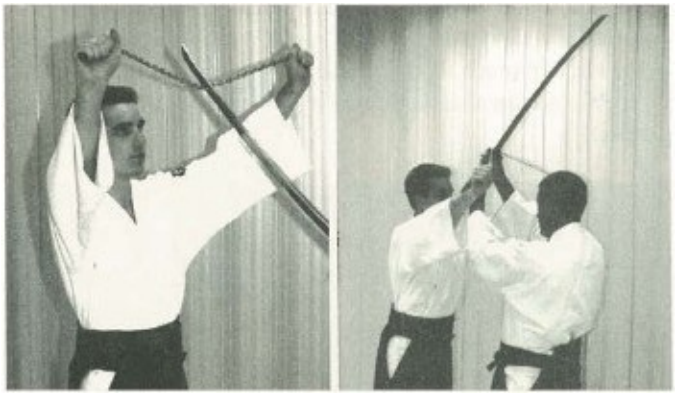


FIGURE 12. The manriki-kusari can be used to parry a strike from sticks, swords, or other weapons.

FIGURE 13. The manriki-kusari can also be used to capture and even throw an opponent.

The manriki-kusari was allegedly developed by Dannoshin Toshimitsu Masaki, then head sentry at Edo Castle, sometime during the early eighteenth century. According to legend, Masaki was inspired to create this unique weapon to prevent unnecessary bloodshed while his guards defended the castle from intruders. The manriki-kusari was later adopted by other police constables to disarm and capture criminals.

Suntetsu

Similar to the wooden yawara or tenouchi, the suntetsu consists of a short iron bar. This metal implement can be used in the hand in much the same manner as the short wooden rod. The suntetsu can also be thrown to distract or even injure an attacker.

寸鉄
SUNTETSU

FIGURE 14. Like the tenouchi or yawara, suntetsu can be used to strike sensitive nerve points.

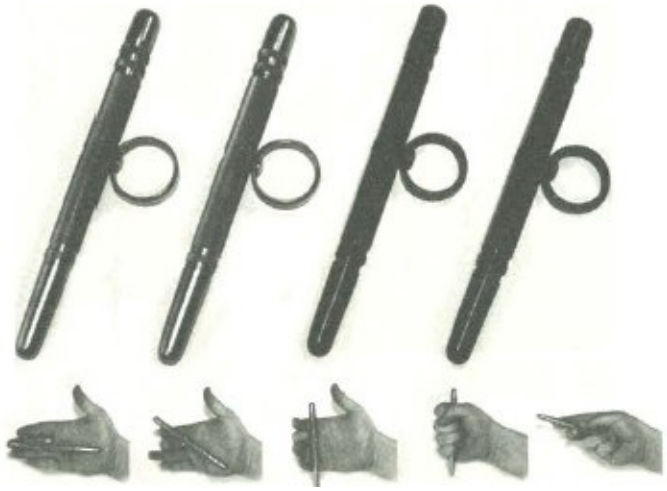


FIGURE 15. Suntetsu can be held in a variety of grips.

Suntetsu often include a short loop of rope or a metal ring. Worn around the middle finger, the ring allows the suntetsu to pivot inside the hand so different grips may be used. This also allows it to be used for palm strikes and blocks against cuts with edged weapons.

FIGURE 16. The suntetsu can be used to strike the opponent, to block an attack, or to parry an edged weapon.

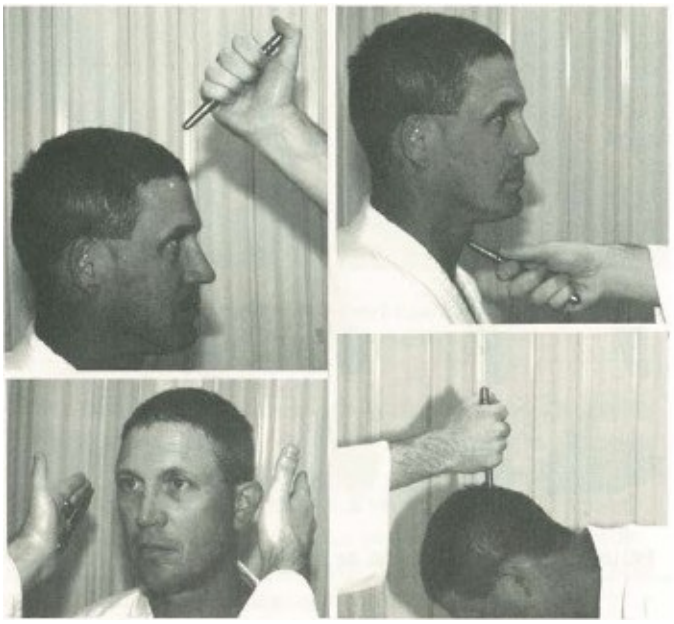


FIGURE 17. Suntetsu can be used to strike an opponent from several different directions.

Tetsushaku-jutsu

Another style of defensive technique using a special type of weapon was popularly referred to as tetsushaku-jutsu. The primary subject was the use of a short metal or hard wood implement, roughly about one shaku long (approximately one-half inch longer than a foot), to disarm or disable an attacker. These implements were generally referred to as tetsushaku.

Tetsushaku-jutsu was often applied for the use of tessen (iron fan) and jutte (an iron truncheon used by feudal Japanese police) in defensive techniques.

Tetsushaku-jutsu was hardly ever practiced as an art by itself, but was considered a complement to other martial arts, such as jujutsu and kenjutsu. Tetsushaku-jutsu is discussed further in the following chapters.

CHAPTER 4 *Sensu and Early Tessen*

Whether samurai or simple townsman, the Japanese considered the hand fan an important fashion accessory regardless of gender and were rarely without one in any social situation. Although a hand fan was obviously useful for cooling oneself during the summer heat, the Japanese employed the fan for much more than just this simple utilitarian purpose. A fan was an ornament as well as a useful implement for illustrating a particular point or directing another person's attention.

The flat hand fan has been used since ancient times to create a cooling breeze. Early Japanese flat hand fans were probably inspired by the shape of leaves or a bird's wing. By the seventh century, the folding fan or sensu was very popular at the Japanese court and among the early nobility. Folding fans were soon part of the performing arts of Noh (masked drama) and Buyo (Japanese classical dance) and even the tea ceremony.

The folding sensu is a traditional Japanese handcrafted item. The earliest versions, hinoki fans, were made of thin slats of Japanese cypress hinoki wood that were stacked and bound. Later, fans were created by pasting paper to a skeleton of split bamboo. These quickly evolved from the basic folding fan with the use of elegantly painted designs and paper sprinkled with gold and silver foil. Since then, many types of folding fans have been created with various materials, shapes, and decorations as times and tastes have changed.

FIGURE 18. The Japanese sensu or folding fan is a practical device with beauty of both form and function.

Japanese merchants would use their fan as an appointment book or ledger. They would frequently write important notes about their schedule or other business-related issues on their personal folding fan where it was always handy for later reference. Among the cultural elite, a folding fan was also often used to record an original verse of poetry. Brushing the characters directly on the fan, these were especially valued as gifts.

FIGURE 19. A folding fan was a required accessory for men as shown in this wedding photograph from the turn of the century.

Japanese women would often use their fan to hide their expression, especially if it was considered impolite to reveal their sentiments in the particular situation. A fan was an especially useful tool for flirtations, when certain terms or facial expressions could be used behind the screen of a fan without being considered impolite. The fan was also used to conceal behavior considered socially offensive such as covering the mouth when laughing or chewing food.

For men, though, a folding fan was an accessory customarily carried in the hands or tucked in the obi (belt), particularly when wearing ceremonial dress. The folding fan also played a significant role in Japanese etiquette, especially on formal occasions, and was rarely ever out of a samurai's possession. During the Edo Period, a retainer without his ever-present fan would be as incomplete as if he was not wearing his customary samurai swords that served as a badge of the warrior class.

Because a folding fan was considered such a commonplace item, it seems quite natural that some would eventually find that a hand fan made a suitable side arm with only some slight modifications. The tessen, literally meaning "iron fan," was either an actual folding fan with metal ribs or a non-folding solid bar made of either iron or wood and shaped like a folded fan. The tessen quickly became a symbol of authority as well as a common self-defense weapon for extraordinary situations.

The samurai was often disarmed, such as when performing domestic chores, at leisure, or meeting with his superiors. If visiting another person's home, for example, a warrior was generally required to leave one or both swords with an attendant. Those who were not members of the samurai class were of course forbidden to carry a sword. To prevent more serious violence, obvious weapons such as swords, daggers, and spears were also strictly prohibited within the small confines of the pleasure districts such as Yoshiwara in Edo. Armed with a tessen in his obi, though, the samurai or townsman was never completely unarmed. He could easily defend himself in an emergency with what appeared to be a ordinary, everyday object.

Gunbei-uchiwa (war fan)

The origins of the tessen are to be found among early Chinese influences. This was most certainly the source of first fans carried by nobles in the Japanese court. However, the forerunner of the tessen, the gunbei-uchiwa was a solid, roundish fan used by military officers to signal their troops on the battlefield. The early Japanese gunbei-uchiwa were made of either iron or more commonly of wood and often featured the leader's mon or clan symbol.

FIGURE 20. The gunhei-uchiwa was a solid fan of either metal or wood. The gunhei-uchiwa was used mainly by samurai military leaders to signal orders to their troops on the battlefield.

The gunbei-uchiwa were raised above the head and predefined motions used to communicate battlefield troop movements to their subordinates. Because they were carried by only the highest-ranking officers, the gunbei-uchiwa quickly became a icon of military authority as well as a useful field device for signaling commands.

The gunbei-uchiwa played an important role in one of the most famous incidents of single armed combat in Japanese history. One of Japan's most famous generals, Takeda Shingen (also known as Takeda Haruobu), struggled for mastery of the strategic Kanto Plain in central Japan during the chaotic period of civil unrest in the sixteenth century. Takeda is also much-celebrated in Japanese drama and folklore for his continued series of battles with the noted warrior Uesugi Kenshin.

Born into the powerful Takeda clan, Shingen initially entered the priesthood in 1551. After forcing his father into retirement, though, Takeda Shingen assumed the position as head of the Takeda clan and began a long, indecisive struggle to dominate the Kanto Plain.

During the fourth battle of Kawanakajima in 1561, Takeda Shingen was desperately trying to control his troops from his field command post when, in a surprise dawn attack, a lone mounted samurai burst into the curtained enclosure. According to tradition, the attacker was his arch rival Usugi Kenshin, although some accounts indicate it may have actually been one of the Usugi's leading officers, a samurai named Arakawa. Dressed in full battle armor, he took advantage of the initial confusion and swung his sword at Takeda Shingen, who was seated on his camp stool.

Unable to draw his own sword in time, Takeda Shingen parried the strikes

with the gunbei-uchiwa that he held in his hand. According to reports, Takeda Shingen took three cuts to his body armor, but parried seven strikes with his war fan before one of his own retainers, armed with a spear, drove off the attacker and his horse.

Although the battles were relatively indecisive, Takeda Shingen was recognized as one of the most powerful warriors in central Japan. As such, he posed a threat to the powerful feudal warrior Oda Nobunaga in his attempt to dominate the central government. Just as the conflict with Oda began, however, Takeda Shingen was fatally wounded in battle.

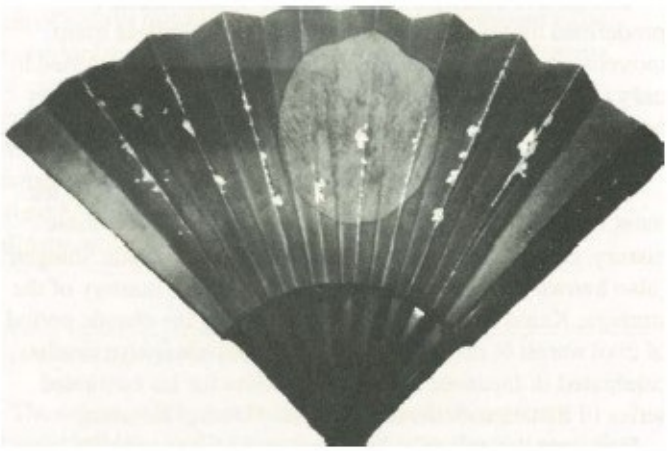


FIGURE 21. A gunsen on display in the castle museum in Kumomoto, Japan. The gunsen, or folding war fan, was frequently carried by samurai in armor and used as a weapon of both attack and defense.

Tessen and tessen-jutsu

Similar in purpose to the gunbei-uchiwa, the gunsen, or folding war fan, was frequently carried by bushi in armor and used as a weapon of both attack and defense. When not dressed in battlefield armor, though, samurai were more likely to carry a tessen, which like the folding fan, usually had eight to ten bamboo or metal ribs and could be worn with everyday attire. A solid tessen, forged from iron or carved from hard wood to look like a closed fan, was more durable and eventually became the more popular style among samurai.

There are numerous legends regarding individual combat involving the use of an iron fan. The hero of many Japanese sagas, Minamoto Yoshitsune allegedly learned swordsmanship and tessen-jutsu secrets from the tengu, mythical beings who were supposed to be expert martial artists. Born into the

Minamoto family, a powerful military clan of imperial descent, Yoshitsune engineered many of the military victories that helped his half-brother, Minamoto Yoritomo gain control of Japan. Probably the most popular Japanese historical figure of the period, Yoshitsune and his romantic exploits captured the imagination of the Japanese people, who have perpetuated numerous legends, stories, and kabuki plays celebrating the adventures of Yoshitsune and his faithful retainer, Benkei.

After defeating and killing Yoshitsune's father, Minamoto Yoshitomo, following the Heiji Disturbance (1159), Taira Kiyomori spared the defeated leader's infant, placing him in the care of Buddhist priests in a monastery near Kyoto. As a teenager, though, Yoshitsune ran away from the monastery to join his older brother, Yoritomo, in the Honshu region of northern Japan. During his travels in the mountain country, Yoshitsune was allegedly befriended by a tengu who taught him the martial arts, including sword fighting and tessen jutsu, as well as military tactics that served him so well in his future exploits.

Tengu are described in ancient Japanese writings as something like mayhem-loving goblins. Tengu were supposedly fond of stealing peasant children and delighted in tormenting Buddhist priests. Although the mythical creatures took several forms, the most common variety called karasu combined human and crow-like characteristics.

FIGURE 22. A karasu combined human and crow-like characteristics. Considered to be experts in

the martial arts, tengu are shown above practicing unarmed fighting skills.

They were often depicted as wearing the strangely shaped tokin (caps) and carrying the shakujo (ring-tipped staffs) of the wandering yamabushi, or ascetic mountain warriors. The yamabushi's tokin doubled as a drinking cup and the shakujo could be used to trap and even break spear or sword blades.

Whether it was actually a tengu or a kindly yamabushi hermit that served as his martial arts instructor, Yoshitsune was definitely an accomplished swordsman and military strategist. His tessen-jutsu skills, though, were to play a major role when he encountered Benkei, a warrior monk who challenged Yoshitsune to a sword match and later became his faithful follower.

FIGURE 23. Tengu teaching swordsmanship.

Benkei had apparently pledged to raise money to help rebuild his monastery by collecting and selling a thousand swords. Armed with a naginata (a long pole halbard), he would nightly challenge samurai passerbys to duels on the Gojo Bridge in Kyoto. Holding samurai in disdain, Benkei refused to let any pass without paying a duty. After defeating or intimidating his unfortunate adversaries, Benkei would take their swords as his prize. He was reputed to be only a single sword short of his considerable undertaking when he met Yoshitsune one fateful night.

As the youthful Yoshitsune crossed the bridge, Benkei gruffly challenged him to a duel. Without drawing his own sword and deftly avoiding the deadly

slash of Benkei's naginata, Yoshitsune ultimately disarmed the monk by striking his wrist with his tessen, thus foiling Benkei's attempt to capture his last sword. Benkei decided that he had finally met a man worthy of the samurai title. Resolved to serve Yoshitsune, Benkei became his devoted disciple. Many gallant deeds are attributed to the two men, and their adventures the source of many Japanese children's stories about idealism and loyalty.

FIGURE 24. Minamoto Yoshitsune seated on a bench and his retainer, Benkei, are illustrated in this woodblock print by Shuntei (circa 1795).

Despite his youth, Yoshitsune also proved to be a military genius in the revolt that his half-brother Yoritomo eventually raised against the dictatorship of their father's murderer, Taira Kiyomori. Provided with an army by Yoritomo, Yoshitsune was ordered to advance against the forces of his cousin Minamoto Yoshinaka, who threatened Yoritomo's plan for domination of Japan. After his decisive victory over Yoshinaka, Yoshitsune and his troops occupied Kyoto. He then attacked the remaining Taira forces along the Inland Sea, annihilating them in the famous naval battle of Dannoura during the spring of 1184.

With his base in Kyoto, Yoshitsune became a favorite of Emperor Go-Shirakawa and his court, which aroused Yoritomo's suspicions and fear of an eventual political rival. When Yoshitsune attempted to visit his half-brother in Kamakura, where Yoritomo had established his new military headquarters, he was rebuffed with a letter charging the younger man with having taken arbitrary actions during his campaigns. Yoshitsune then attempted to raise a rebellion with the aid of his uncle Minamoto Yukiie, but was forced to flee after failing.

Hunted by Yoritomo's soldiers, Yoshitsune wandered Japan for several

years, often in various disguises. It was during this period that a tessen once again saved his life. This time, though, the tessen was in the hands of his faithful follower, Benkei.

Since the third century, Japan was divided into a system of sekisho or barriers. Originally established for defending the country from the northern barbarians, the military rulers also found them extremely useful for controlling the population and preventing revolts. Any traveler was strictly inspected before being allowed to pass the many checkpoints. Samurai were required to carry a travel pass issued by the local daimyo, while merchants and other commoners had to have a certificate issued by their guild or landlord. A Buddhist priest would be carefully searched in case he was a samurai in disguise as was often the case. Actors, wrestlers, and monkey trainers were the only ones allowed free passage at the checkpoints.

FIGURE 25. In a scene from the famous kabuki play, *Kanjinko,* Yoshitsune and Benkei arrive at the barrier station at Ataka. Disguised as an itinerant priest, Benkei asks some children tending the garden if mountain priests may pass the barrier. This circa 1840s woodblock print is by Sadahide Gyokuransai.

Disguised as an itinerant priest accompanied by his poor servant, Benkei and Yoshitsune were stopped at the Ataka-no Seki (barrier station of Ataka). One of Yoritomo's agents, Togashi thought he recognized the servant as the fugitive Yoshitsune and started to interrogate the pair. Thinking quickly, Benkei began disciplining his servant by severely beating Yoshitsune on his head with a tessen. Believing that no retainer would dare treat his master in such a terribly harsh manner, Togashi's suspicions were quelled and he let the two pass unhampered through the barrier station.

Yoshitsune finally took refuge with a powerful and independent lord in far northern Japan, where he lived in relative safety for several years. He was later betrayed by the lord's heir, though, whose troops eventually forced Yoshitsune to commit suicide. After ingeniously aiding his master in many battles, Benkei is said to have died defending Yoshitsune. Pierced with many arrows, Benkei's body reportedly remained standing erect, even after his death.

FIGURE 26. Yoshitsune and his loyal retainer, Benkei, are shown at Suma after the battle of Ichi-no-tani in a woodblock print by Kuniyoshi.

CHAPTER 5 *Tessen—Iron Fan*

As kendo instructors to the Tokugawa shoguns, the Yagyu-ryu were also famous for their iron fan defensive techniques. There are many recorded examples of duels won using iron fans against naked swords and even deaths caused by blows from a tessen. Another famous sixteenth century swordsman, Ganryu, armed only with his tessen defeated several armed opponents in one incident.

It was considered unseemly for a bushi to use his sword against a lower-ranking rival. On the other hand, tessen-jutsu was considered sophisticated, especially among the higher ranking samurai. Many actually preferred to defend themselves with a tessen, viewing the use of this self-protective weapon as more compassionate than dueling with their potentially lethal blades. Thus, many trained in the defensive use of a tessen and regularly carried one wherever their business or pleasure took them.

When entering a house or room of a senior ranking person, Japanese convention was to kneel in a special seated position called seize. Seize is a Japanese style of formal sitting, kneeling with the buttocks on the heels of the feet. The person would then place the folding fan a short distance in front of and horizontal to the knees. Then putting both hands flat on the straw tatami flooring, with the fingertips just short of the fan, a bow was performed, the depth relative to the rank of the visitor and the host.

FIGURE 27. Two samurai perform a ritual bow of greeting from the seated or seiza position in this Meiji Era postcard.

This common practice is the source for another infamous and very bizarre episode of tessen-jutsu involving one of Japan's famous personalities, Oda Nobunaga. A Japanese warrior and member of the Fujiwara family, Oda Nobunaga overthrew the Ashikaga shogunate and ended a long period of feudal wars by unifying half of Japan's provinces under his rule. As virtual dictator, Nobunaga restored stable government and established the conditions that eventually led to the unification of the country under Tokugawa Ieyasu.

Known for being stout-hearted, audacious, and autocratic, Oda Nobunaga was reputed to have a quick temper. He was notorious for his unsympathetic and unforgiving treatment of subordinates who displeased him. Ruthless to his enemies, his punishments for any infraction among his retainers, no matter how minor, were also frequently severe.

When summoned to appear before his lord for some fault, therefore, Akira Murashige knew his life was on the line. With the approval of their lord, Oda Nobunaga's retainers planned to ambush him during his initial greeting. They arranged for the audience to occur with Oda Nobunaga seated in one room and Akira Murashige in an adjoining room.

The two rooms were separated by heavy wooden sliding doors. Several retainers were hidden on both sides of these doors, prepared to crush Akira Murashige's neck between the sliding doors when he performed the ritual bow of greeting.

By chance or by instinct, though, Akira Murashige placed his tessen in the sliding wooden door's floor groove as he made his seated bow. When the retainers slammed the doors together, they bounced harmlessly off the metal ribs caught in the groove, sparing the official's neck. When Akira Murashige acted as though nothing out of the ordinary had happened, Oda Nobunaga relented and spared the official from any further penalty.

A similar incident is reported to have happened between Araki Mataemon, a fencing master, and an unidentified daimyo. However, this may have been an embellishment inspired by the initial incident between Oda Nobunaga and Akira Murashige.

Tessen styles

Like Japanese hand fans, tessen were made in three basic shapes or styles. Typically, the tessen were one shaku long, which is about one-half inch more than a foot by modem standards, resulting in another frequent reference as tetsushaku. Tetsushaku-jutsu was often applied for the use of a short metal implement, including tessen and jutte (an iron truncheon used by feudal Japanese police), primarily used in defensive techniques.

In general, the three standard tessen shapes included the basic folding fan style, called sensu-gata; the style used for traditional Japanese dancing and in kabuki plays, called maiohgi-gata; and the shape which was used to control military troops during war, called gunsen-gata. The distinctive shape of these three styles are illustrated in Figure 28.

Tessen which actually folded were also referred to as menhari-gata. These were made of metal ribs covered with silk or washi, a very strong Japanese-style paper. The paper was often lacquered, reinforced with gold or silver foil, or treated with oil to make it both more decorative and less susceptible to weather damage.

FIGURE 28. Three basic styles and the distinctive shapes of Japanese folding fans.

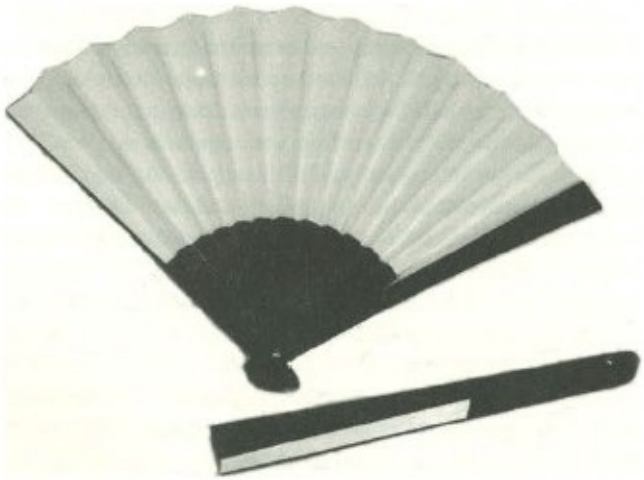


FIGURE 29. A pair of modern tessen in the sensu-gata or basic fan shape. Known as menhari-gata, the outer metal ribs protect the inner bamboo ribs.

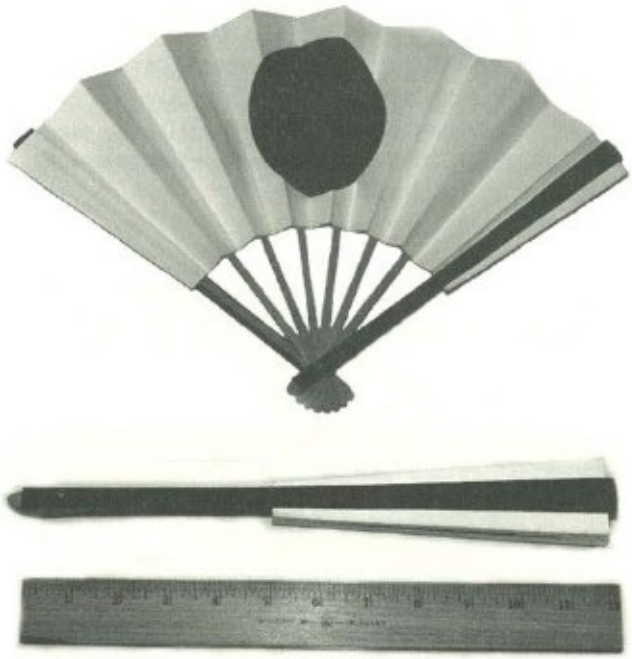


FIGURE 30. A folding tessen called a menhari-gata. The outer ribs are made of iron while the inner ribs are made of bamboo. This seventeenth century tessen in the shape of maiohgi-gata, a fan used in traditional Japanese dancing, is from the author's personal collection.

In some cases, only the outside ribs were metal while the inside ribs were made of the more flexible and lightweight bamboo strips. The latter were less heavy and easier to carry than the former, but were only effective as a self-

defense implement when closed.

A folding tessen was not only effective as a defensive weapon, but could obviously be used as a regular hand fan if necessary. The ribs were held by a pin called a kaname, a term which is still used today to refer to the “main point” or to a “key individual.” Although the dual functionality provided an evident advantage, this type could be expensive to make and difficult to maintain. In most cases, though, the term of tessen was used to refer to the folding style.

As an alternative, some tessen were made of solid iron cast in the shape of a closed fan. This type of tessen were called tenarashi-gata and could be quite heavy. Some were made with very straight edges and only faintly resembled a typical hand fan while others were more convincing replicas of a closed fan. While it could not function as a regular hand fan, the tenarashi-gata was allegedly considered much more effective than the menhari-gata for use in tetsushaku-jutsu.

FIGURE 31. Solid tessen cast of iron in the shape of closed fans were called tenarashi-gata. This tessen is made in the style of a very convincing maiohgi-gata. This russet iron Edo Period tenarashi-gata is from the author’s personal collection.

FIGURE 32. A pair of tenarashi-gata. Cast from a mold created from the original, these tessen have very detailed animal figures in relief on both sides. The handles can be wrapped in cord or left bare.

木扇
MOTSU-
SHAKU

Another style of solid tessen was carved from hard wood such as sunuke or oak. Called motsu-shaku, the solid wooden fan was fairly easy and inexpensive to make. In comparison to the heavier iron counterparts, a motsu-shaku was also lighter and therefore more convenient to carry in the obi. Samurai would often carry a motsu-shaku for self-protection as well as for practicing their martial art skills.

FIGURE 33. Another menhari-gata, this modern tessen is in the gunsen-gata or military shape. Both the outer and inner ribs are made of metal, then lacquered with a high gloss.

FIGURE 34. This very plain style tenarashi-gata is currently sold in Japan for kendo wrist exercises.

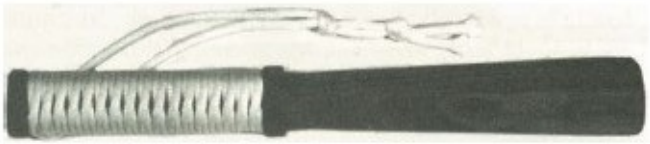


FIGURE 35. Solid tessen carved from wood, called motsu-shaku, were less expensive and easier to carry.

Tessen decorations

As with other Japanese weapons, many artistic designs were frequently employed in decorating tessen. Often, the outer metal ribs were decorated with either gold or silver inlay or covered in red or black lacquer. A sun or moon design was frequently painted on the silk or paper used with the folding styles in imitation of the war fans.

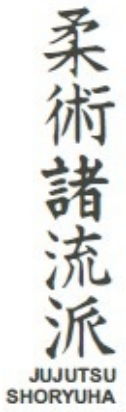
FIGURE 36. An Edo Period tessen decorated with gold foil. This iron menhari-gata in the sensu-gata style is from the author's personal collection.

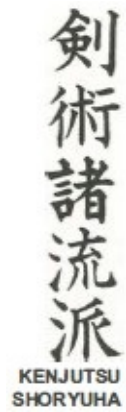
FIGURE 37. Two Edo Period tessens, one very plain with no decoration and another decorated with intricate silver wire inlay. These iron menhari-gata in the sensu-gata style are both from the author's personal collection.

Both the folding and solid styles often incorporated engravings of suitable poems, rank titles, animals such as dragons, or other symbolic kanji characters. Sometimes the solid style of tessen would also incorporate a fancy silk cord wrapping as a handle, almost like a bladed weapon. Of course, many tessen were of a more sober and functional style, including little or no decoration of any kind.

Tetsushaku-jutsu and tessen

Techniques of tetsushaku-jutsu did not generally constitute separate or individual schools. Usually, the numerous kenjutsu-shoryuha (sword schools) and jujutsu-shoryuha (unarmed fighting schools) would incorporate an assortment of tessen-jutsu and tetsushaku-jutsu into the other techniques presented as part of their particular style. Tetsushaku-jutsu was rarely taught as an individual art by itself. Classical Japanese martial art schools which definitely included tessen defensive techniques as part of their curriculum were Echigo-ryu, Uesugi-ryu, Miyake-shingan-ryu, and the previously mentioned Yagyu-ryu. Of these, only the latter two still exist today in their original linage and form.





The founder of Yagyu-ryu was Kume Dairanouchi Nagamori, a Sesshu Tsuwano retainer from the area located in modern-day Shimane Prefecture and a remarkable martial artist. Originally trained in the Shinkage-ryu style of kenjutsu, he refined the alternative use of the iron fan as a defensive weapon to prevent unnecessary killing. Due to his desire to never actually cut another man down, the Yagyu-ryu's founder created a particular style of Yagyu-ryu tetsushaku-jutsu using the tessen.

Miyake Seishichi studied the theory of Yagyu-ryu and tetsushaku-jutsu for many years under his Yagyu-ryu instructor, Mori Tanenosuke. When he was about forty years old, however, Miyake Seishichi permanently lost his eyesight. Since he was now blind, he named his own individually developed style of tetsushaku-jutsu the Miyake-shingan-ryu, meaning either "spirit eyes style" or "heart eyes style."

FIGURE 38. Classical Japanese martial art schools which included tessen-jutsu in their teachings.

Although the practice of tetsushaku-jutsu was considered part of the classical weapon arts, it was primarily intended for self-defense. Whether using either the tessen or jutte, tetsushaku-jutsu techniques are based on self-protection rather than intended for more forceful use. Therefore, most tetsushaku-jutsu techniques are designed to incapacitate or restrain an individual opponent rather than for inflicting permanent injury or death.

FIGURE 39. This woodblock print by Yashima Gakutei depicts a famous scene from the medieval war tale Heike monogatari *(The Tale of Heike)* in which Hotoke Gozen enraptures Taira no Kiyomori with her dancing. Hotoke Gozen is performing a shirabyoshi dance costumed in ancient

courtier’s robes and using a maiohgi-gata.

CHAPTER 6 *Tokugawa Era Police*

Before discussing the roles of the Japanese feudal era police, several historical and demographic factors must first be considered. The civil authorities during the Tokugawa Era were much different from their modern counterparts. Although the organizational structure and responsibilities may be considered strange by today's standards, it was designed to work within a specific cultural setting and a strict hierarchical class system. Considering the times, the Japanese police system established by the ruling military class worked very well.

After unifying the country and ending the lengthy series of civil wars, Tokugawa Ieyasu established himself as the shogun, or military government leader. He based his new government in Edo (site of present day Tokyo). For nearly three centuries (approximately 1603 to 1868), Japan existed as a feudal society under the relatively tranquil rule of the Tokugawa shogunate. This Edo-based shogunate lasted some two hundred sixty-five years and is often called the Edo Period.

The new center of Japanese authority, the city of Edo, was basically created in a strategically located but swampy area during the early years of Tokugawa's reign. Building and maintaining this new metropolis required a tremendous number of laborers and craftsmen, from carpenters and tatami makers to tailors and armorers. Scholars and legislators were also essential for the effective administration of the country.

In addition, there was a huge population consisting of members of the samurai class, either retainers of the various daimyo required to maintain partial residence within Edo or hatamoto, literally "banner men" or direct retainers of the shogun, who served as bodyguards and in other bureaucratic or government offices. Finally, there were the merchants, along with their entourage of clerks and apprentices, who operated the Edo-based branches of the many provincial stores.

Despite the increasing number of castle towns that dotted the landscape, Japan was still primarily a farming-based economy. The vast majority of Japanese were either farmers or craftsmen skilled in producing the tools and

other domestic implements required by a rural population. For many of the manual laborers, clerks, and apprentices forming this new urban population, therefore, Edo was basically considered a temporary living assignment. They would often return to their home domains after completing a few years of work in the city. Craftsmen and artisans would frequently leave their country birthplaces, seeking their fortune or fame in Edo.

In the male-dominated population of Edo, competition was fierce. With increasing interactions between the various classes and the cramped quarters of a rapidly expanding urban environment, it is not surprising that tempers often flared and arguments erupted. Social justice during the Edo Period often meant violence. With an armed populace, minor disagreements frequently resulted in bloodbaths.

Early Japanese police system

Along with the newly created urban population, the former military leaders recognized the need for public policing. To maintain civil order and to exercise governmental authority, the shogunate military government devised an elaborate police system headed by two machi-bugyoh, each serving as a combination of town magistrate, judge, and police chief. Other sword-carrying samurai served as a patrolling police force. This official police force was relatively small compared to the population. To address their manpower limitations, the patrolling police force frequently augmented their ranks with various townsmen and even former criminals.

Community organizations in which local citizens banded together for mutual protection often complemented the role of the civil police authorities in maintaining order and dispensing justice. To better protect their own interests, local merchants also recruited and hired nonsamurai police assistants and watchmen to bolster the city's limited official police forces. Some provided full-time security services, while others were paid as needed, usually to supplement their other income sources. Since their income was provided directly by the merchants or other community members, their loyalties were understandably biased toward their actual employers. As a result, they would frequently overlook minor indiscretions or even illicit activities conducted by local merchants.

The feudal domain administrations throughout Japan eventually followed the shogunate pattern, creating similar police functions and responsibilities for their own territories. By 1631 the third shogun of the Edo Period, Tokugawa Iemitsu,

had established a fairly efficient and organized police department for the new city. The central government's civil police force, including the associated ranks and titles, was firmly established as a model for the rest of Japan. This civil police force organizational structure continued virtually unchanged for more than two hundred years, until the shogunate government finally collapsed prior to the Meiji Restoration in 1868.

Machi-bugyoh

The central authority in Edo was called the machi-bugyohsho. More than a simple police department, though, the responsibilities of this particular government branch involved managing a full range of civil administration services and a judicial system for nonsamurai citizens. Members of the samurai class were policed by ometuke (investigators) and the shogunate's internal intelligence and covert espionage arm, the metsuke (watchers). Finally, the jisha-bugyoh had jurisdiction over temples and shrines and was responsible for all religious affairs, including priests and their assistants. By far, the nonsamurai class formed the vast majority of Edo's population, though. In comparison to the other offices, the machi-bugyohsho was responsible for a major share of the city's population with a severely limited number of resources.

The machi-bugyohsho was lead by a pair of town magistrates, the kita (north) machi-bugyoh and the minami (south) machi-bugyoh. The titles, however, did not refer to their geographical responsibilities or locations. One of the strategies employed by the Tokugawa shogunate to prevent conspiracies was to appoint multiple and equal positions of authority. In effect, those involved constantly monitored each other and could be counted on to uncover any intrigue against the government. Balancing these powerful positions ensured that no potential rival could build enough support to challenge the government and provided an effective method of monitoring the ongoing activities of those in authority.

The machi-bugyoh were far more than simple bureaucratic administrators.

Their job functions combined the roles of police chief, judge, and mayor. Because this was considered a prominent position, the posts were only bestowed on high-ranking hatamoto, or direct samurai retainers of the Tokugawa family. The court rank of an Edo magistrate was considered equal to that of some of the minor daimyo. Even for those equal in status, a transfer to the post of Edo machi-bugyoh was reserved only for those who had proven to have outstanding abilities.

Each month, one machi-bugyoh would be responsible for resolving new disputes which arose within their jurisdiction while the other prepared the numerous governmental reports demanded by their office and conducted any ongoing inquiries related to their previous month's duty. Then after one month, the two machi-bugyoh would switch responsibilities and take up the obligations of the other. Both had to sign any reports submitted to senior councilors within the shogunate. Although they were constantly on duty, neither had the full resources of the powerful office at his disposal at any one time.

The Edo magistrates did not typically deal with the samurai or priests, leaving this function to the special offices previously mentioned. In addition to policing the city's nonsamurai population, the machi-bugyoh were also responsible for resolving civil disputes and issuing travel passes. The Edo magistrates were primarily involved in the management and administration of their office, but they were also required to meet almost daily with senior councilors to present various reports and receive orders.

Frequently, they would sit in judgement for offenses committed by townsmen. Several times each month, the Edo magistrates would also form a sort of high court along with the senior councilors to judge more serious cases, especially those involving members of the samurai class.

Yoriki

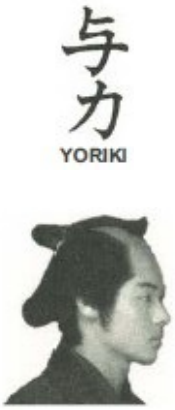


FIGURE 40. Hairstyle.

To handle day-to-day affairs and the general police duties of their office, the machi-bugyoh had assistant magistrates called yoriki. As the Edo magistrate's primary subordinates, only hatamoto or direct retainers were employed as yoriki. While the position of yoriki in other government offices were generally personal appointments and not considered hereditary positions, the yoriki under the Edo magistrate frequently followed their fathers and grandfathers in this profession.

The new yoriki would enter as apprentices when they were about thirteen years old or so. While this strong family tradition assured a perpetuation of knowledge and experience, the yoriki under the Edo magistrate were also victims of a rather unique class prejudice. As samurai, their social rank was far above the townsmen in which they held daily contact. On the other hand, they were shunned by their samurai contemporaries and discriminated against by their superiors because of their connections to death through the execution of criminals. Although the yoriki did not perform actual criminal executions, leaving this task to members of the eta or nonhuman class at the bottom of the Japanese social hierarchy, they were still barred from many things, such as entering the castle, for fear of possible contamination.

With no hope for promotion and forced to live within the same quarters, the yoriki formed their own tightly knit group. Maybe because of their sense of social isolation, they were reported to be extremely proud of their personal appearance. They also developed their own individual style of dress, with neatly groomed hair and a uniform consisting of hakama (wide-leg skirt-like trousers), haori (overcoat), and daisho, the two swords which marked them as members of the samurai class.

The yoriki were primarily section managers, responsible for directing the daily activities of their many subordinates and overseeing any major cases. The yoriki would rarely handle any investigations or make any actual arrests, depending on their assistants, the doshin, for these tasks. If a situation was serious enough to require the presence of the yoriki, he would usually appear on horseback, with body armor and his jingasa, a flat lacquered or iron-plated helmet. The yoriki would direct operations from a safe distance, only riding in and incapacitating the criminal with his yari (spear) if it was absolutely necessary.

FIGURE 41. A yoriki (left) is shown in his distinctive uniform and helmet. In the middle, a senior officer of the machi-bugyoh is shown in city clothes. A young girl is handing him walking sandals that are mounted on wood. A couple from the samurai class are shown on the right.

Doshin

Actual police patrol duties were performed by low-grade samurai called doshin. Like their immediate superiors, the yoriki, doshin tended to be a closely-knit group. These low-ranking samurai offices were hereditary positions. The doshin had their own distinctive uniform, wearing only one sword and tight-fitting trousers instead of the traditional hakama, even for ceremonial occasions.

As the lowest ranking police officers, there were three groups of doshin, called sanmawari or the three patrols. Like uniformed police today, the jomawari-doshin and rinjimawari-doshin made no attempt to conceal their identities, patrolling the streets of Edo with their jutte, the badge of their office, prominently displayed. The third group, the onmitsumawari-doshin, would often investigate criminal activities in disguises.

Goyoukiki

GOYOUKIKI

GO-YO

Each doshin would patrol his assigned district along with several nonsamurai followers. Full-time assistants were called komono. There were also part-time assistants called goyoukiki who often made their living working in other jobs as

well, either as craftsmen or laborers. The doshin's assistants also carried a jutte as a symbol of their authority, although in some cases, these were apparently issued for specific assignments and then returned.

The doshin and his assistants would patrol several different precincts, meeting with the local representative of each neighborhood association. If any criminal investigation was required, the doshin would generally send in his assistants, along with several local volunteers called otokodate (healthy young men), to apprehend the lawbreaker. By Japanese law, any citizen regardless of class was authorized to make an arrest by simply declaring, "Go-yo!" Literally meaning "official business," the term was equivalent to stating, "You're under arrest!"

Okappiki

OKAPPIKI

In addition to their subordinates and the neighborhood association volunteers, doshin also privately employed a number of unofficial assistants called okappiki. Okappiki were usually former criminals drafted as informants and low-level assistants. This system of using convicted criminals to aid the Japanese authorities dates back to the Heian Period (approximately 800 to **1200)** when prisoners would be tied by ropes into a line and led around town, pointing out others in hopes of lessening their own punishment.

Although the official authorities discouraged the employment of okappiki, the demands of the doshin's position and the city's rapidly growing population made their service a practical necessity. In addition to serving as informers and lookouts, okappiki were charged with conducting torture if necessary during criminal interrogations. During the Tokugawa Era, the okappiki far outnumbered the official police in Edo.

FIGURE 42. In this woodblock print, two goyoukiki practice with their jutte and the special restraining cords used for hojo-jutsu. It is interesting to note that neither of their jutte (iron truncheons) appear to have the kagi or hook used to trap a sword blade or entangle the clothes or fingers of an opponent. A symbol of police authority, the jutte is described in more detail in the following chapters.

Yomawari

During the winter months when charcoal fires were necessary to brave the cold weather, urban police duties included a major concern for public safety. From November to April, yomawari patrolled the streets of the city on the watch for fires. Yomawari were nonsamurai townsmen employed as seasonal night watchmen to monitor the individual districts against fire. Yomawari would carry hyoshigi, hard wood clappers which made a sharp, clear sound, or a number of small bells on a long pole.

Clad warmly against the cold, the yomawari would walk throughout their

district, periodically clapping the wooden hyoshigi and singing out, “Hi-no-yojin!” The literal warning to beware of fire was the trademark signal of the yomawari. Although the yomawari had no arrest responsibilities, they would certainly have kept an eye on any suspicious nocturnal activities within their district.

FIGURE 43. A yomawari or night watchman on his rounds.

Hojo-jutsu

In the strictly defined society like traditional Japan, where each class was clearly defined and the inequality of individuals was an accepted principle, the doshin and their assistants would spare no effort to capture their prisoners alive if at all possible. Especially when dealing with those of higher rank, safety was a primary concern. In addition to their many specialized tools for close-quarter grappling, they developed highly sophisticated methods of tying their adversary to prevent escape. This art was often referred to as hojo-jutsu.

Certain patterns of binding were applied, based on the social class and even the sex of the accused. Specific binding patterns were developed for nobles, samurai, farmers, artisans, merchants, monks, priests, and beggars.

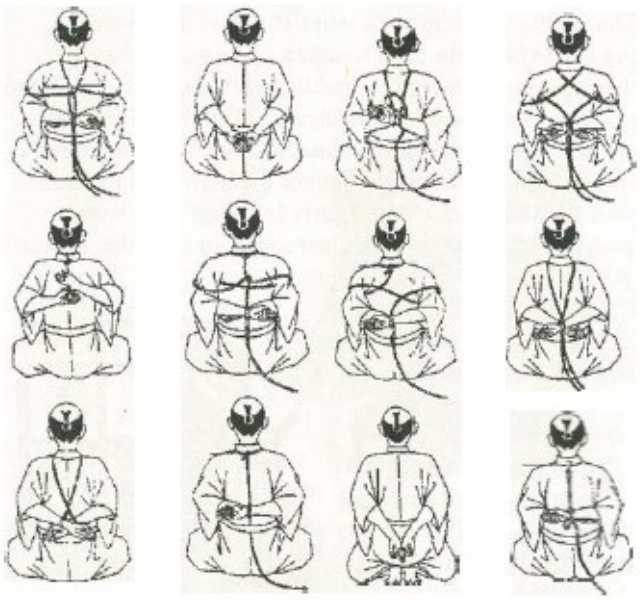


FIGURE 44. Japanese police assistants developed many complicated binding patterns for different social classes and even the gender of the suspect. Often loops were used instead of knots so that the person was not humiliated by being bound.

Frequently, the binding had to be done quickly, often while the victim was still struggling to escape. Thus, the correct application of hojo-jutsu required a great deal of skill and practice.

Special ropes were used in hojo-jutsu, sometimes with hooks or loops tied on one end. These were of various lengths, based on the particular ryu or style. In addition, colored ropes were employed, the significance of which often changed over time. By the end of the Edo Period, two rope colors were used, white for those with the kita machi-bugyoh and blue by those with the minami machi-bugyoh.

The ropes were usually made of hemp, although silk ropes were often used in practice. Special short ropes were also used to tie together the fingers and sometimes even the toes of suspects.

FIGURE 45. Hojo-jutsu rope

FIGURE 46. A bound criminal is brought before an official in this carte-de-viste photograph (circa 1870). Note the tessen in the official's right hand and jutte in his left hand.

For the most part, samurai regarded the application of restraints as beneath them. The doshin, therefore, would usually leave this task to his nonsamurai assistants. Although the citizens of Edo had few human rights, restraining a person was still considered a very grave manner.

Tying someone up was never undertaken lightly since placing a rope around a person's neck or knots around their body was considered disgraceful. The shame and humiliation was often considered worse than death itself, so if the proper forms of restraining suspects were not followed, the person responsible could be called to account.

As the suspect was not a convicted criminal until brought to trial, the doshin's assistants would often use a system of tying without employing knots, thus avoiding the disgrace of bondage. In this case, euphemisms such as "wrapping" were often employed. Their special ropes would use either barbed hooks to catch in the victim's clothing, or loops or metal rings for passing ropes through where they could then be held firmly by one or more of the captors.

Interrogation and confessions

Once subdued, the doshin and his assistants would bring their prisoner to the nearest neighborhood guardhouse for questioning. Although the Japanese had prisons, these were mainly for detaining suspects until trial or punishment. They did not generally incarcerate criminals as a form of punishment. It's especially interesting to note that prisoners were sometimes released on parole in case of a serious fire near the jail. They were then expected to return to the prison on their own within a specified time or risk even more severe punishment.

The next stage in the process was to persuade the prisoner to confess to the particular crime. This was considered a prerequisite for trial and punishment during the Tokugawa Era, especially if the sentence involved execution. While the principle was to avoid convicting the innocent, persuasion in the form of torture was an option if the suspects refused to plead guilty of their own free will. Although the authorities would attempt to obtain a confession by questioning alone, they also used flogging, pressing with weights, water torture, and various forms of suspension to persuade the suspect to admit to the crime.

Criminal punishments

After the prisoner made his or her confession, they would then be brought before the appropriate machi-bugyoh or town magistrate. Witnesses and prisoners were placed on the shirasu, or white sand symbolic of truth, where they gave their evidence and the criminals heard their judgments. The most severe crimes were punished by execution, often with the body being exposed for some time period as a warning to others.

A samurai might have been allowed to perform ritual suicide, or seppuku, to preserve his honor. Less severe punishment might involve various degrees of banishment, ranging from exile on distant islands to as little as restricting the criminal from returning to their home district. Even lighter punishments included tattooing, shaving the culprit's head, house arrest, or some other form of restriction. Imprisonment, however, was not considered a punishment.

Outlaws with honor

Japan's version of the classic chivalrous criminal was a thief and gambler known as Nezumi-Kozo. Although many of his exploits paint him as a kindhearted Edo Period criminal, robbing the rich to give to the poor, his plight

does provide some insight into the justice system and punishments of early Japan. It also illustrates the Japanese ideal of criminals that demonstrate their own personal brand of honor within their own community.

There is a gravestone with broken corners deep inside the grounds of the Eko-in temple in Tokyo. It marks the remains of Nezumi-Kozo. Literally meaning "rat boy," he was so named because of his small physical build and stealthy nature. Failing as an apprentice in his father's business and at a subsequent job with a local samurai family, Nezumi-Kozo deserted his family in favor of gambling and burglary. According to legend, though, he would break into the residences of wealthy merchants and local daimyo, distributing the plunder to the poor and needy residents of Edo.

After his first arrest, he was tattooed as a criminal on his forehead before being released. He was not so fortunate after his third arrest, though. Nezumi-Kozo was executed for his crimes and his body exposed for public display in 1832. Even today, pieces of his gravestone are taken as charms and souvenirs by those who admire his benevolent deeds.

Nawabari

A full view of the feudal era police system would not be complete without a brief examination of the criminal organization structure peculiar to the Japanese culture. Unlike other societies, professional criminals were systematically organized into special groups based on locality. Each group was headed by an oyabun (boss) who had complete control with his sphere of influence. The pickpockets and thieves who worked with the sanction of the oyabun were also expected to abide by strict codes of behavior. Any violation of territorial boundaries or rules of conduct was subject to severe punishment, even banishment from the district.

Each oyabun controlled a particular region known as their nawabari. Literally meaning a "stretch of rope," nawabari originated in the building of Shinto shrines. When erecting a Shinto shrine, the site is first surrounded by a stretch of rope while the area contained is purified and consecrated. To operate within a certain nawabari, a pickpocket or thief would first seek permission from the appropriate oyabun. They would then give the oyabun a percentage of their loot. Like a caring parent, the oyabun was also expected to take care of his charges when their luck ran out or if illness prevented them from practicing their respective profession.

Territorial disputes were frequent as disputes over boundaries often flared

between the various oyabun. Since all public crimes were reported to the police, it was a simple matter for the oyabun to discover what was taken from within his nawabari. If the crime was committed by someone from a different nawabari, complications would ensue between the two bosses. On the other hand, it was sometimes possible for victims to recover valuable stolen property by contacting and paying a fee to the local oyabun.

CHAPTER 7

Jutte—Symbol of Authority

The jutte was basically an iron truncheon carried by feudal era police officers as well as by their non-samurai assistants. Edo Period police officers and their assistants developed many weapons and techniques against criminal violators, who were usually armed and frequently desperate. These included a pole-arm implement consisting of many metal barbed hooks which were used to entangle the clothes of a suspect and immobilize them by forcing them to the ground. Wooden ladders and short staffs were also employed to capture an offender unharmed.

The jutte was also popular because it could parry the slash of a razor-sharp sword and disarm an assailant without serious injury. Essentially a defensive or restraining weapon, the length of the jutte requires the user to get extremely close to those being apprehended. Like the tessen, a jutte can be used in uke waza (blocking techniques) and nagashi waza (parrying techniques), as well as in uchi waza (striking techniques), tsuki waza (thrusting techniques), and osae waza (holding techniques).

A single hook or fork, called a kagi, on the side near the handle allows the jutte to be used for trapping or even breaking the blades of edged weapons, as well as for jabbing or striking. The kagi can also be used to entangle the clothes or fingers of an opponent. Thus, the jutte was used to disarm and arrest suspects without bloodshed. Eventually, the jutte also came to be considered a symbol of official status.

KAGI

References to jutte

There is much controversy about the correct pronunciation for jutte. Many of the older martial arts texts also use different kanji characters to describe the iron

truncheon. Each of these various terms has widely different meanings or translations. Typically, jutte or jitte is used in more modern references found during the Edo Period. It consists of two kanji, one representing the number ten and the second representing a hand. It is sometimes considered this was to imply the jutte gave the user the "power of ten hands."

Similar sounding terms, but with different kanji and vastly distinct interpretations, were also used to describe this rather unique implement. For example, the initial character used during the Sengoku Era represents "truth." Although the pronunciation, jitte, sounds nearly the same, the meaning could be interpreted more like "truth hand," possibly in reference to the more symbolic significance of the iron truncheon.

Other textual references with similar sounding terms include: juttei or jittei —"ten levers"; juttei, jucchoh, or jicchoh—"ten even"; jutte or jutsute—"art and"; and juttoh or jittoh—roughly meaning "ten hits" or "on target." Some other terms used are references to the composition material used or the techniques employed. In most cases, these do not sound even remotely like jutte. Such terms include honeono or kotsukin—"bone axe"; teboh—"hold in both hands"; tetsu-ken or tekkan—"iron sword"; tetsu-mu, tetsu-hoko, or tetsu-boko —"iron halberd"; and tettoh—different kanji, but also meaning "iron sword."

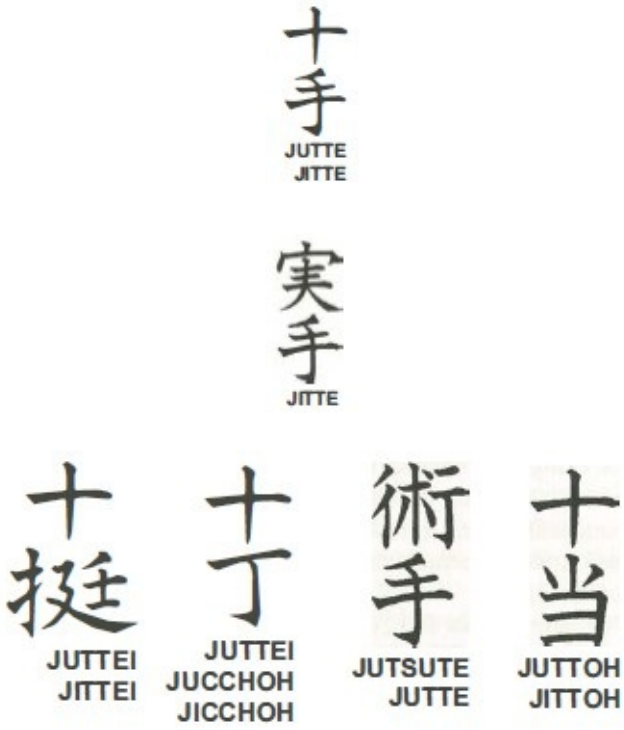


FIGURE 47. References to jutte with different meanings.

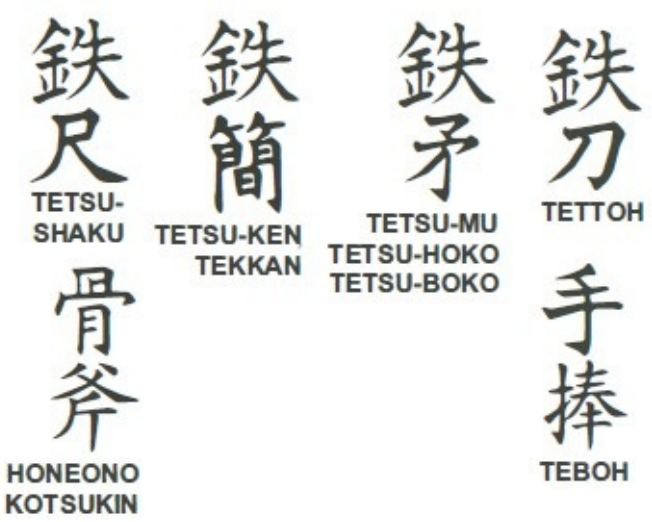


FIGURE 48. Some terms for jutte are references to the composition material used or even the techniques employed.

Origins of the jutte

Much like its actual name, the origins of the jutte are shrouded in mystery. There are several interesting theories about the origins of the iron truncheon. However, the actual source of inspiration for the jutte is difficult to determine.

One theory is that the jutte evolved from a strange battlefield weapon commonly believed to have been designed by Goro Nyudo Masamune, a renowned swordsmith. Hachiwari (helmet splitter) were curved, pointed metal bars with a hook near the base of the handle. Worn by the bushi like a dirk, hachiwari were probably used as a parrying weapon, held in the left hand while wielding a sword in the right hand, or used to pierce through body armor. Early hachiwari may have even been attached by rope to long wooden poles. These were supposedly used to swing the metal truncheon and strike at the armored helmets of attackers.

FIGURE 49. Two tetsu-ken or tekkan, "iron sword," made in the shape of a hachiwari or "helmet splitter." The top one is a modern replica made of iron. The bottom one is a Meiji Era replica made of bronze. Both are from the author's personal collection.

Another plausible theory is that the jutte may have acquired its symbolic status from a unique implement used in training horses. A hana-neji, or "nose screw," was basically a short, thin piece of iron or wood. It was used to control the long nose of a horse while standing on the ground and facing the animal. As such, it was most probably carried by those involved in training or caring for horses and may have become a symbol of this obligation.

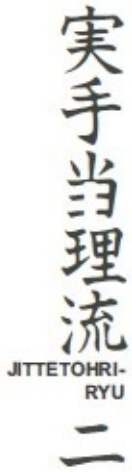
The horse was considered very valuable in ancient Japan, and the office of the retainers charged with their care most certainly considered a high-level position. Only the most trustworthy and dependable samurai would be selected to supervise the stables of a daimyo. Therefore, the hana-neji may have been considered an emblem of high rank and obligation. Since the appearance of a jutte and a hana-neji are similar, this may have also been one reason the jutte was later considered a badge for highly responsible office holders.

Jittetohri-ryu

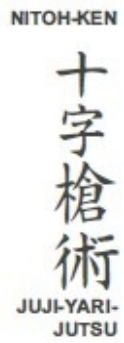
Many Japanese and Westerners alike are familiar with the exploits of Miyamoto Musashi. His original name was Miyamoto Masana, but he was also

sometimes known later in life as Niten. To improve his swordsmanship, Miyamoto Musashi traveled extensively throughout feudal Japan so that he could challenge other swordsmen. The founder of the Nito-ryu, or fencing with two swords, he was also an accomplished artist and author of the *Book of Five Rings,* an exemplary treatise on the strategy of swordsmanship.

Although not as well known as his more famous son, Miyamoto Musashi's father was also an accomplished martial artist. Miyamoto Munisai introduced a military art known as Jittetohri-ryu. This particular style, sometimes also referred to more simply as Tohri-ryu kenjutsu, utilized several military weapons including the use of both swords (nitoh-ken), the spear, and the jutte. Practitioners of Jittetohri-ryu were especially known for their juji-yari-jutsu, techniques involving the use of a spear with a distinctive cross-shaped blade. By all accounts, Miyamoto Munisai was also considered a master of the iron truncheon and jutte-jutsu.



Jutte styles



The remaining jutte found today exhibit many different appearances. The

lengths and materials are just as varied as the more decorative accessories. Some are definitely utilitarian and basically simple bars of forged iron. On the other hand, some jutte are very detailed and include intricate designs and decorations. In the latter case, jutte may include handles or even tsuba (hand guards) which appear almost identical to those used for the samurai sword. Infrequently, jutte may also incorporate gold or other precious metals used in inlay designs as further decoration. These highly decorated jutte were most likely more symbolic in nature and an emblem of office rather than intended to be used as an actual self-defense weapon. In this case, the jutte design was intended to impress others and was not necessarily functional.

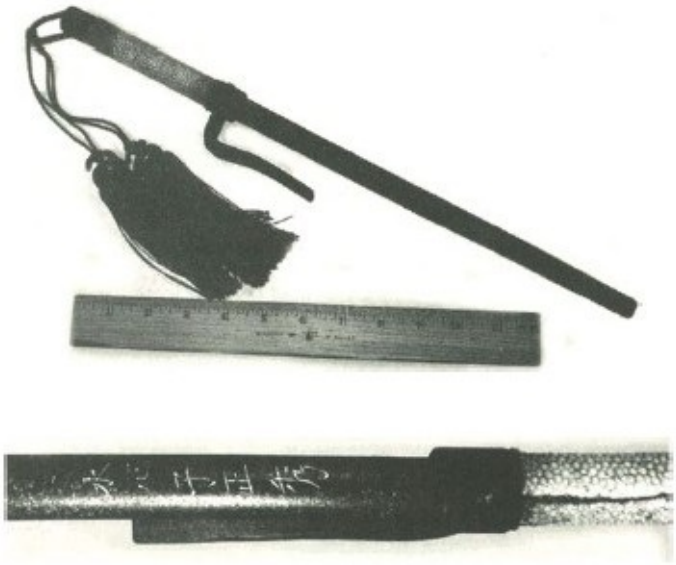


FIGURE 50. This Edo Period jutte is plain and was probably used by a low-ranking patrol officer. The signature on the bottom is the smith's name. A simple and utilitarian jutte from the author's personal collection.

FIGURE 51. A basic Edo Period jutte. This jutte was most likely carried by a goyoukiki in the area around Kyoto during the later part of the eighteenth century. This very plain jutte is from the author's personal collection.

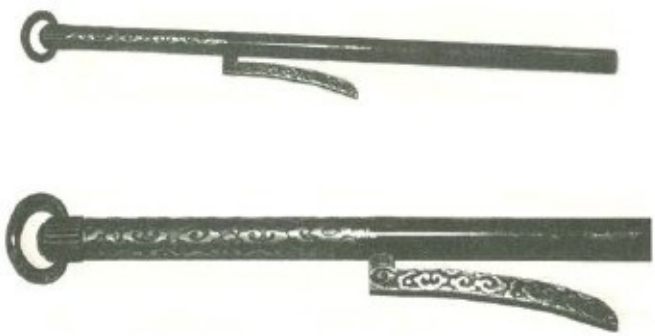


FIGURE 52. A decorative jutte probably used more for symbolic meaning rather than for actually disarming criminals. This decorative Edo Period jutte is from the author's personal collection.

The widely different styles may be due to the dual purpose of the jutte, both as a self-defensive implement and as a symbolic badge of office or rank. While the feudal police officers, the yoriki and doshin, carried their own individual jutte, some were apparently also loaned out on an as-needed basis to their non-samurai assistants. The latter were more likely the simple and easily constructed jutte since decoration served no real purpose.

Frequently, the police officer's assistants were also given their own jutte for extraordinary service, such as capturing a dangerous criminal, or to recognize their relative status as group leaders or village headmen. In addition to the early Japanese police, other high ranking samurai also carried jutte as badges of their specific office. For example, the aratame, or official inspectors, also carried jutte for purposes of identification. These offices included the yado aratame (hotel and inn inspectors), kome aratame (rice inspectors), and sakoku aratame (cereal and other grain inspectors) among others. Since it was highly unlikely the aratame would actually use their jutte for self-defense purposes, the jutte was more symbolic, and therefore, usually more decorative than those carried by the police and their assistants.

FIGURE 53. Many different types of relatively inexpensive jutte are still sold as souvenirs or for martial arts practice.

Modern day police techniques

Police forces in Japan carried and used the jutte long after the end of the Edo Period. In fact, some units and even individual officers carried the jutte for defense against unprovoked attacks until the early part of the twentieth century. As the police department underwent modernization, the jutte was eventually phased out.

In the early 1960s the Japanese police adopted a kind of modern version of the jutte called the tokushu keibo, a sort of spring-loaded baton. Pushing a lever in the handle caused the telescoped baton to extend automatically to approximately the length of a jutte. The Japanese police developed a series of techniques for disarming and restraining suspects using the tokushu keibo. The keibo-jutsu (police baton art) techniques are now part of their special taiho-jutsu (body arresting art). Many of these modern tokushu keibo techniques are based on similar techniques from the more ancient Japanese martial art styles utilizing the jutte, such as Ikkaku-ryu jutte-jutsu techniques from the Shinto Muso-ryu.

CHAPTER 8

Strategy and Martial Arts

There are several fundamental points which are inherent in almost all Japanese martial art styles. Basic concepts such as proper posture and body movement, maintaining both physical and emotional distance, mental preparation, timing, and unbalancing are essential qualities in the practice of any martial art. Before attempting the actual physical techniques of tetsushaku-jutsu, you should become familiar with all of these important strategies. It is necessary to understand the important role these concepts play in the execution of any self-defense technique, not just those of tetsushaku-jutsu.

One important point must be recognized. The primary purpose of such self-defense weapons is first to protect the user from harm. The secondary intention is to disarm and possibly restrain an attacker, either armed or unarmed, preferably without serious injury to either party. However, it should be noted that any of these weapons may easily cause serious injury, even death, when used against another person. Therefore, it is critical to understand the potential for injury and the proper application of force when practicing with such weapons or if using them in an actual self-defense situation.

Use extreme care when practicing or applying any martial arts technique. To minimize the risk of personal injury, no technique should ever be practiced without expert supervision. The use of such techniques in any self-defense situation should only be considered if no other option exists.

Mental preparation

Any type of physical attack or danger causes a tremendous psychological shock. Once the adrenalin gets into your system, it is difficult to think straight. This is often referred to as the “flight or fight” syndrome. In the mental confusion created by this state, judgment is diminished and it’s easy to make a serious mistake. To reduce or even prevent this from happening, you must maintain heijoshin, or “everyday mind.” Basically, you have to keep your cool

under pressure. The first step to controlling your mind is to control your breathing. Therefore, you should frequently practice taking deep, controlled breaths. This is critical when you are under stress or in a dangerous situation.

Your opponent may also try to distract you when attacking. For example, the attacker may feint with a hand strike, then follow with a kick. You could miss blocking your opponent's foot because you are still looking at the fist. It takes a lot of willpower not to be distracted. However, you must be constantly aware of your attacker and not allow yourself to be distracted by anything else.

One way is not to look at anything specific, but just be generally aware of the person in front of you. With martial arts practice, you can develop mushin, or a state of "empty mind." This allows you to concentrate fully on your opponent and not be distracted by other thoughts. Martial arts participants practice this constantly until they can maintain concentration under most any circumstance.

Ma-ai

The absolutely best distance you can get between yourself and an assailant is one where you are out of reach and beyond harm. In an actual encounter, though, you may need to close the distance to be able to grab, strike, or kick. Remember, this usually means your opponent can also grab, strike, or kick you. Maintaining ma-ai (correct distance) is just as critical before an attack occurs. You should always remain aware of the distance between you and a potential attacker, even if you don't have reason to suspect danger.

Tai sabaki

One of the most basic concepts in any martial art technique is tai sabaki, which literally means "body movement." Tai sabaki is essential to first avoid an attack, then to retaliate. The main purpose of tai sabaki is to evade the head-on collision or force of the opponent's attack. Tai sabaki can also be used to deflect an opponent's blow or strike, as well as to redirect the attacker's force.

In some forms of attack, it may be necessary to use tai sabaki to get away from your opponent. For example, you may need extra distance if a long weapon is involved. However, tai sabaki can also be used to close the space between you and your attacker. Getting close to your opponent, much like a clinch in Western-style boxing, reduces their options while you still have the ability to grapple or throw.

Timing

Timing is important for both attacking or countering an attack. There are three basic points for making your move in self-defense. The optimum timing for an attack or response is called sensen-no-sen. The next two are referred to as sen and go-no-sen.

Sensen-no-sen is usually your best opportunity. It is also the most difficult. Sensen-no-sen means responding with an attack between the moment your opponent has decided to attack, but before he actually starts to physically move. In other words, the opponent has committed to a particular attack even though he has not actually begun. As imagined, this requires split-second timing.

Sen refers to attacking within the moment after your attacker has initiated the assault. For example, you see your opponent raise his hand to strike, then you counter with your own attack. This is the second best option.

Go-no-sen is when you respond after your assailant has made his attack and missed. For example, your opponent attempts a kick, which you manage to avoid, then instantly counter with a counter-strike or throw. This is the most common, but also most dangerous timing for a response.

Kuzushi

The strategy of passively taking advantage of an opponent's power and strength by making it work against them is found in most Japanese combative arts. To accomplish this, you must unbalance your opponent. This is referred to as kuzushi.

The most basic form of kuzushi is to wait until your opponent has committed themselves to a specific attack, then take advantage of their momentum. For example, when the opponent charges aggressively with a strike to the head, first avoid the attack by stepping aside, then follow with a counter that uses their forward momentum to your advantage. Once committed to an attack, it is more difficult to change direction or force.

Another form of kuzushi or unbalancing is to push or pull your opponent until their center of balance is upset. This usually works best when combined with the opponent's own momentum. Thus, you tug or pull on your opponent's jacket in judo when they step forward. Likewise, you push forward against your opponent if he pulls or backs away. The origins of this strategy is also often found in the techniques of the classical Japanese martial arts.

CHAPTER 9

Tetsushaku-jutsu Techniques

A style of defensive technique using a special type of weapon was popularly referred to as tetsushaku-jutsu. The primary subject was the use of a short metal or hard wood implement, roughly about one shaku long (approximately one-half inch longer than a foot), to disarm or disable an attacker. These implements were generally referred to as tetsushaku.

The techniques presented in this section are from several different Japanese martial art traditions which incorporate aspects of tetsushaku-jutsu. It would be impractical to prepare a comprehensive description of all tetsushaku-jutsu techniques which were part of the many diverse martial art ryu curriculum in a single volume. However, I have attempted to present a series of basic techniques which cover the selfdefense capabilities of tetsushaku-jutsu in response to a variety of typical attacks. The techniques presented in the following pages include selfdefensive techniques from Ikkaku-ryu, Shibukawa-ryu, and several other ancient Japanese martial art schools.

This chapter includes descriptions for gripping a tessen or jutte, and basic kamae or ready postures. It also includes demonstrations of uke (blocking), nagashi (parrying), uchi (striking), tsuki (thrusting), nage (throwing), and osae (holding) techniques. Although a jutte is used in the photographs, any tetsushaku such as a tessen may be substituted.

Martial arts practice can be dangerous and may involve physical risk. None of the techniques described in this book should be attempted without expert

supervision. In addition, you should consult a physician before attempting any strenuous physical activity. Federal, state, or local law may prohibit the use or possession of any of the weapons described. Check with your local authorities for more information.

Gripping the tessen or jutte

The tessen is usually held firmly in the hand, ready at all times. If the hands must be free, the tessen is either placed in the folds of the jacket, stuck in the obi (belt), or slipped in the sleeve pockets of the kimono. Frequently, it is used to emphasize direction, much like a pointer or swagger stick.

On the other hand, the jutte is usually worn on either side of the body, inserted into the obi at the hip. If the samurai's daisho is worn on the left side, the jutte is inserted into the obi on the right side. Otherwise, it may be worn in either the left or right side, depending on your preference. It is then drawn when needed.

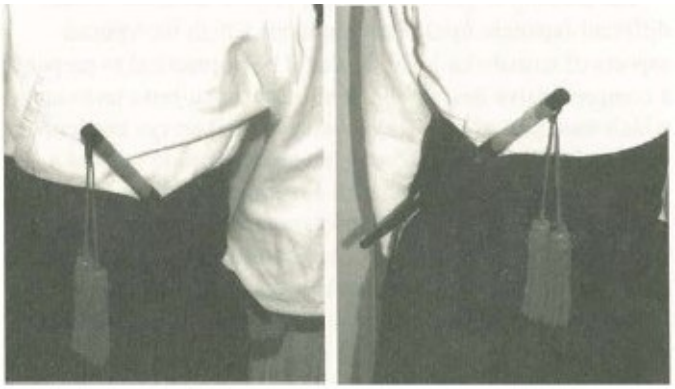


FIGURE 54. The jutte may be worn in either the left or right side of the obi. Which side of the obi the jutte is worn will also determine the method for drawing the jutte.

FIGURE 55. The grip on the left shows the jutte held with the shaft parallel to the forearm. In this grip, the shaft extends from the little finger side of the fist so the shaft rests lengthwise against the forearm. In the grip on the right, the jutte shaft is extended from the thumb side of the hand as the weapon handle is held in the fist.

There are two basic grips for both the tessen and jutte. The most common method utilizes the weapon as an extension of your hand. The shaft is extended from the thumb side of the fist as the weapon handle is held in your fist. The alternative is to hold the weapon with the shaft parallel with your forearm. In this grip, the shaft extends from the little finger side of your fist so the shaft rests lengthwise against the forearm. The shaft of the weapon is used for blocking (uke), parrying (nagashi), holding (osae), and striking (uchi) techniques. Either the shaft tip or the handle pommel can also be used for thrusting (tsuki) techniques.

In traditional Japanese culture, there were no distinctions made for right-handed or left-handed techniques. For example, calligraphy is only taught with the right hand holding the brush. For martial arts such as kenjutsu, only right-handed techniques were taught. A left-handed person would still use a right-handed grip when holding a sword. This continues today in modem sport forms like kendo where no specific left-handed grips are taught or used in competition.

Of course, the tessen or jutte may be used in either the right or left hand, depending on the intention. However, these are not considered as specifically either right-handed or left-handed techniques. If carried in the left hand, the weapon is usually used as a supplement for parrying while a primary weapon is employed in the right hand. The technique described can still be practiced both ways to develop dexterity.

Different techniques may also be applied based on how the tessen or jutte is gripped. Selfdefense situations requiring the use of a tessen or jutte usually requires an immediate response. Therefore, practice the techniques most applicable to your preferences for carrying and gripping the tessen or jutte so that your response is as instantaneous as possible.

In some cases, the tessen or jutte handle includes a tassel on a length of cord. Although the purpose is mostly decorative, the cord can be used to secure the grip. The cord may be wrapped around your wrist or between your fingers to prevent losing your grip when striking, blocking, or even switching grips.

FIGURE 56. Kamae or ready postures. The kamae on the left is a non-aggressive stance, while the kamae on the right is a more defensive posture.

Kamae (ready posture)

The basic kamae, or ready stances, are as different as the many diverse traditional schools. Some styles taught different fundamental postures, depending on whether expecting an armed or unarmed attack, or whether sitting or standing. These stances ranged from basic to on-guard positions. Some ready postures also varied if using one primary weapon, or for example, a combination of jutte and tessen.

Drawing the jutte

FIGURE 57. Drawing the jutte

Cross draw to shaft-extended grip

1. Reach across your body with the right hand and grip the handle, thumb pointed to the left.
2. Draw the jutte into the shaft-extended grip.

Cross draw to shaft-parallel grip

1. Grip the handle with your right hand in the thumb up position.
2. Draw the jutte into the shaft-parallel grip. The jutte guard should be facing away from you.

Same side draw to shaft-extended grip.

1. Grip the handle with your right hand in the thumb down position.

2. Draw the jutte.

3. Turn your wrist so that the jutte is in the shaft-extended grip.

Same side draw to shaft-parallel grip

1. Grip the handle with your right hand in the thumb up position.

2. Draw the jutte into the shaft-parallel grip. The jutte guard should be facing away from you.

Uke waza (blocking techniques)

The following techniques are basic uke (blocking) techniques used against an unarmed opponent. In most cases, the same blocks can be used to counter either your opponent's fist strike or kick from either side. The following situations involve blocking your opponent's strike with his fist toward your head. The same techniques can also be used to block strikes with both the right or left fist or kicks with either foot by altering the instructions as necessary. Further, the following techniques can be performed as either an inside or outside block by shifting the direction of your turn and altering your body movement.

Cross block

Situation: ***The opponent strikes with his fist toward your head.*** **Refer to Figure 58.**

1. Raise the weapon in your right hand using either grip.

2. Bring your right hand across your body to meet the strike.

3. Step forward and to the outside, turning your body toward the opponent.

4. Block your opponent's striking forearm and force it down.

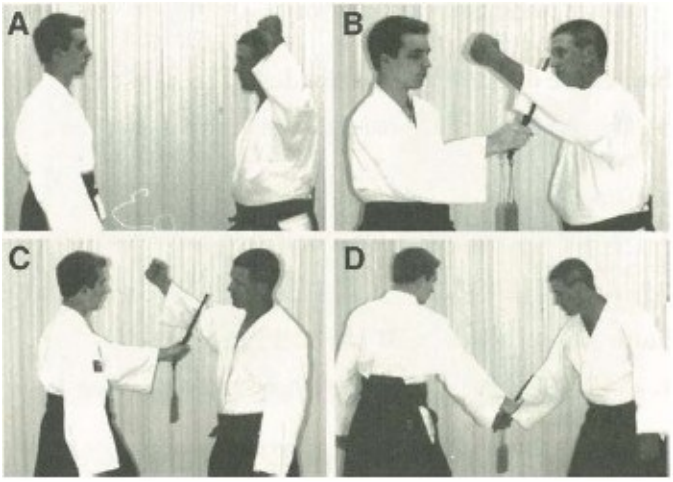


FIGURE 58. Cross block defense.

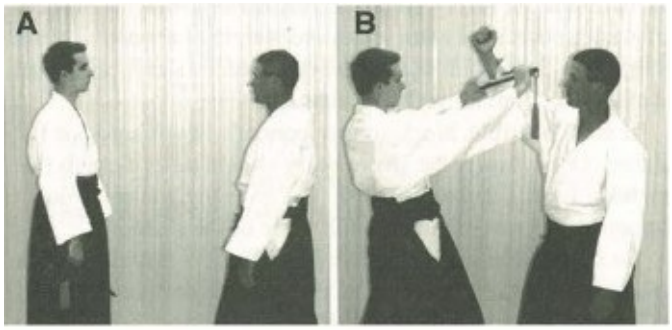


FIGURE 59. Two-hand block defense.

Two-hand block

Situation: ***The opponent strikes with his fist toward your head.*** **Refer to Figure 59.**

1. Raise the weapon in your right hand using the shaft-extended grip.
2. Place your left hand on the shaft.
3. Step forward and to the outside, turning your body toward the opponent.
4. Block your opponent's striking forearm and force it down.

Nagashi waza (parrying techniques)

If your opponent if armed with a short club or knife, the same techniques

used for blocking a strike are also effective for nagashi (parrying) techniques. Instead of blocking the opponent's arm, though, the same block may also be applied to parry the opponent's weapon. If a longer staff, such as a jo or bo, is used, the techniques uses to parry the strike are the same as against the sword. Apply pressure to the side of the opponent's weapon and redirect the force of the strike as quickly as possible.

The following techniques are used to parry a sword or other edged weapon. When practicing these techniques, however, a wooden sword or rubber knife should be used instead of an actual blade for safety purposes. Adjustments may be needed to accommodate the extra width and weight of a wooden blade. Therefore, the techniques should be practiced slowly until both partners are familiar with the technique.

If at all possible, block your opponent's sword before it is drawn. Once drawn, the sword parry should be as close to the tsuba or hand guard as possible. The leverage prevents your opponent from executing the full force of the strike.

To accomplish these blocks, aggressiveness is required. You must move in quickly and close the distance between yourself and your opponent at first recognition of the opponent's intention to draw or strike. While moving away from your opponent may allow you to avoid the initial strike, it also places you at a significant disadvantage. It makes it easier for your opponent to follow up with a subsequent strike, as well as increasing your risk of losing your balance or tripping over an obstacle.

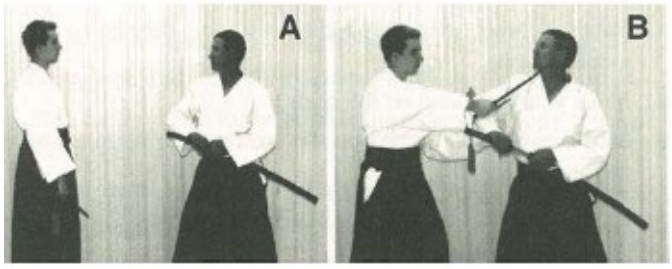


FIGURE 60. Elbow trap against a sword draw. Block the opponent's right elbow with cupped left hand, then point the tip of the weapon toward the opponent's face, forcing his head to go backwards

Elbow trap against a sword draw

Situation: The opponent is preparing to draw his sword. Refer to Figure 60.

1. Step in quickly with your right foot.

2. Block your opponent's right elbow with your cupped left hand.
3. Point the tip of your weapon toward your opponent's face and force his head to go backwards.

Wrist trap against a sword draw

Situation: ***The opponent is preparing to draw his sword.*** **Refer to Figure 61.**

1. Step in quickly with your right foot.
2. Block either your opponent's right wrist or the sword handle with the shaft of your weapon.
3. Force your opponent to the ground with downward pressure. You may also use your left hand to push up against your opponent's right elbow and roll it over to your right.

FIGURE 61. Trap against a sword draw. Trap either the opponent's wrist or the sword handle with downward pressure.

Handle trap against a sword draw

Situation: ***The opponent is preparing to draw his sword.*** **Refer to Figure 62.**

1. Step in quickly with your right foot.
2. Block your opponent's sword handle with the shaft of your weapon just above your opponent's right hand
3. Push the sword handle hard to your right side, forcing your opponent to turn to his left side.
4. Reach behind your opponent with your left hand and grip the scabbard (saya) of the sword.

5. Force your opponent to the ground with downward pressure from the weapon in your right hand.
6. At the same time, lift up on the scabbard (saya) with your left hand to force your opponent to the ground and immobilize him.

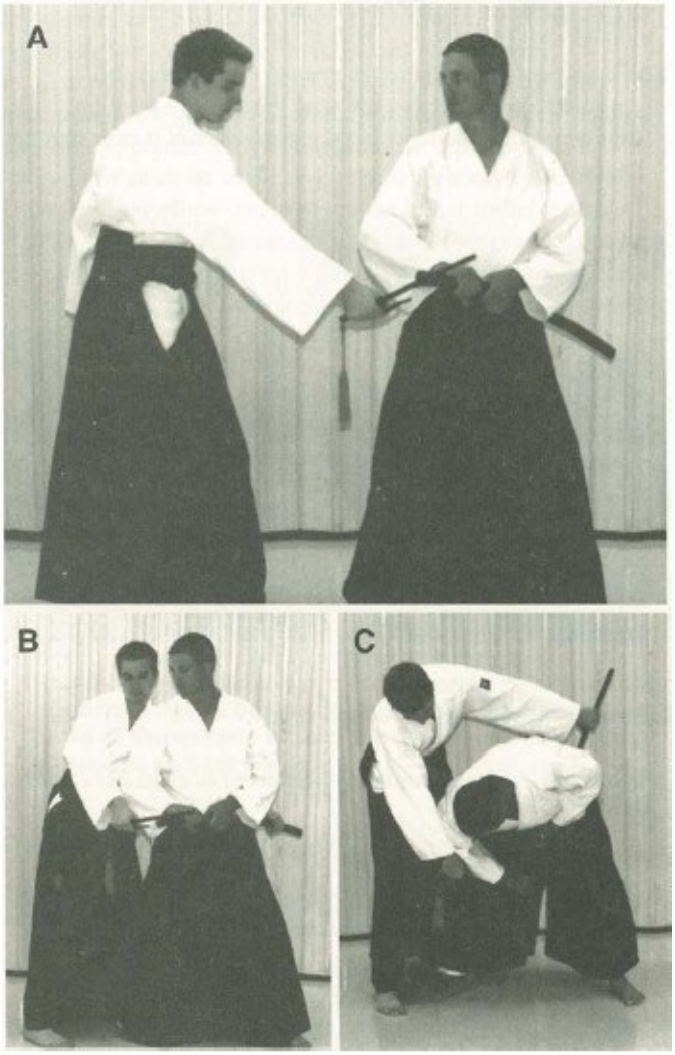


FIGURE 62. Handle trap against a sword draw.

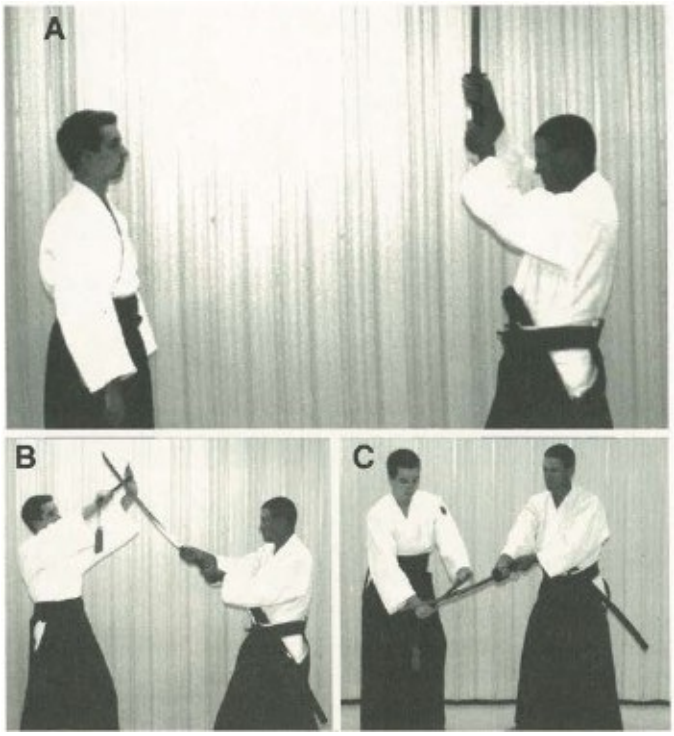


FIGURE 63. Parry for a head (men) sword cut.

Parry for a head (men) sword cut

Situation: ***The opponent attempts a downward head (men) strike.*** **Refer to Figure 63.**

1. Step in with your left foot.
2. Raise your weapon so that it is perpendicular to the angle of your opponent's strike. If necessary, place your left hand on the shaft, as in the two-hand block, for additional leverage.
3. Block the downward motion of the sword as close to the base of the blade as possible.
4. Deflect the blade to your right side.
5. Step forward with your right foot.
6. Trap the blade with downward pressure and force your opponent to the ground.

FIGURE 64. Parry for a head (men) sword cut.

Situation: The opponent attempts a downward head (men) strike. **Refer to Figure 64.**

1. Step in with your right foot.
2. Raise your weapon so that it is perpendicular to the angle of your opponent's strike.
3. As you block the downward motion of the sword, allow the weapon to rotate outward, deflecting the blade to your right side.
4. Follow up with a strike to your opponent's face or head.

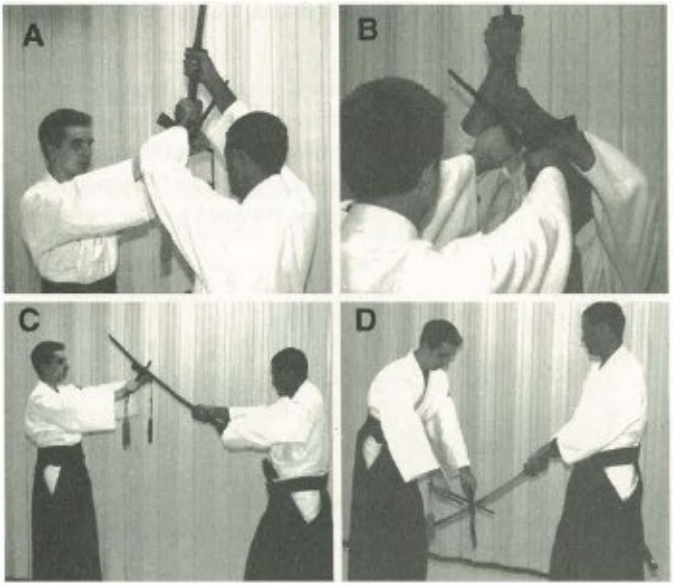


FIGURE 65. Trap the attacker's sword blade or left wrist in the angle of the cross as shown in A, B, and C above. As an alternative, avoid the downward strike by stepping backwards, then trap the attacker's sword blade from above as shown in D.

Situation: ***The opponent attempts a downward head (men) strike.*** **Refer to Figure 65.**

1. With the jutte in the right hand and the tessen in the left hand, form a cross.

2. Trap either the attacker's sword blade or left wrist in the angle of the cross. (Refer to **A, B,** and **C.)**

3. Push upwards and force your opponent backwards and off balance.

1. As an alternative, avoid the downward strike by stepping backwards.

2. With the jutte in the right hand and the tessen in the left hand, form a cross and step forward again.

3. Trap the attacker's sword blade in the angle of the cross from above, forcing the sword blade into the ground. (Refer to **D.)**

Parry for a wrist (kote) sword cut

The same techniques used to parry a head (men) strike may also be used to counter a downward wrist (kote) cut. However, the advantage of a wrist (kote) strike is that is can be performed from a considerable further distance than a head (men) strike. Therefore, your initial steps must be significantly increased to

quickly close the even greater space between you and your opponent.

FIGURE 66. Parry for a body (do) sword cut. Block the diagonal motion of the sword as close to the base of the blade as possible.

Parry for a body (do) sword cut

Situation: ***The opponent attempts a diagonal body (do) strike.*** **Refer to Figure 66.**

1. Step in with your left foot.
2. Raise your weapon so that it is perpendicular to the angle of your opponent's strike. If necessary, place your left hand on the shaft, as in the two-hand block, for additional leverage.
3. Block the diagonal motion of the sword as close to the base of the blade as possible.
4. Deflect the blade downward and to your right side.
5. Step forward with your right foot.
6. Trap the blade with downward pressure and force your opponent to the ground.

Parry for a sword thrust (tsuki)

Situation: ***The opponent attempts a direct sword thrust (tsuki).*** **Refer to Figure 67.**

1. Step in with your left foot.
2. Raise the weapon across your body to your left side.
3. Bring your right arm across your left side in a clockwise circle to meet the sword thrust.

4. Deflect the blade to your right side.
5. Step forward with your right foot.
6. Trap the blade with downward pressure and force your opponent to the ground.

FIGURE 67. Parry for a sword thrust (tsuki). Bring your right arm across your left side in a clockwise circle to meet the sword thrust.

Striking (uchi) and thrusting (tsuki) techniques

The tessen and jutte can be used for a variety of hitting techniques (atemi waza), both offensive and defensive. These can generally be classed into two major groups. The most common is the thrust (tsuki). In this case, the shaft tip or handle pommel is used to jab against your opponent's sensitive areas such as the throat, solar plexus, face, head, or nerve points. The second variety is the slash or cutting strike (uchi), usually against a joint such as the wrist, elbow, ankle, or knee. A tremendous amount of force can be generated with this type of strike, sufficient to cause severe pain and even break bones.

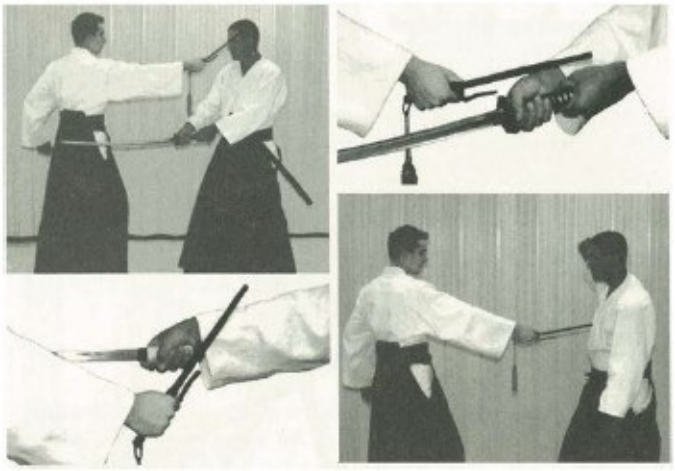


FIGURE 68. The tessen and jutte can be used for a variety of striking (uchi) and thrusting (tsuki) techniques.

Situation: The opponent attempts a downward head (men) strike. Refer to Figure 68.

1. Avoid your opponent's strike by stepping diagonally to opponent's right side with your left foot.
2. With your weapon, strike sharply against your opponent's right wrist.
3. Follow up with a strike to your opponent's head or thrust to your opponent's face.

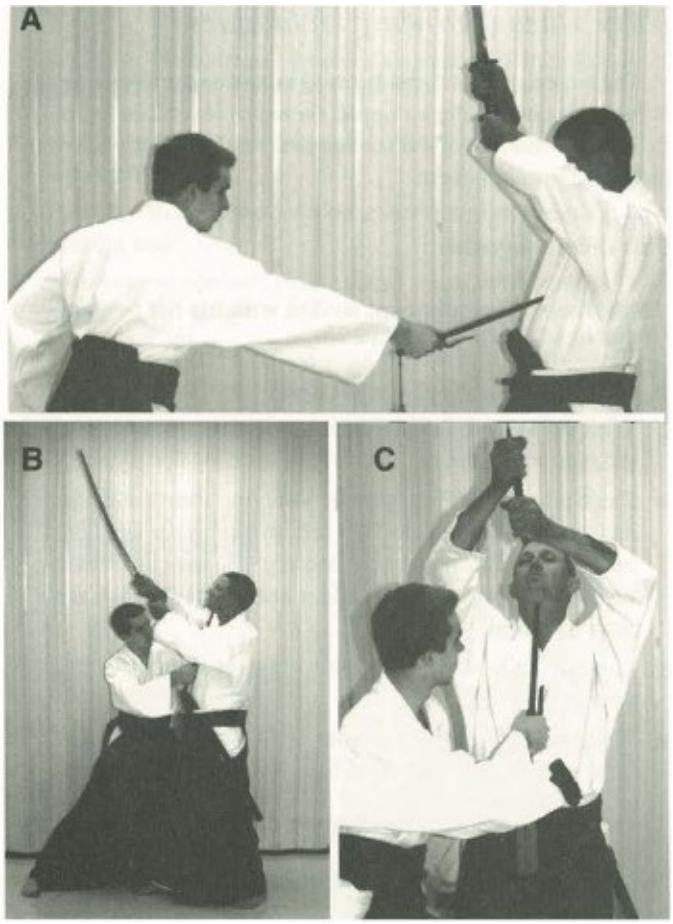


FIGURE 69. Thrust (tsuki) defense against downward head (men) strike.

Situation: ***The opponent attempts a downward head (men) strike.*** **Refer to Figure 69.**

1. Step in close with your right foot and drop your upper body as low as possible.
2. With your weapon, thrust directly into your opponent's solar plexus.
3. Stand up inside your opponent's arms and thrust upward against your opponent's chin or throat.

Nage waza (throwing techniques)

The tessen and jutte can be used in a wide variety of selfdefense situations. For example, there are several defense techniques whereby the tessen or jutte can be used to assist in throwing your opponent.

Hip throw (ogoshi)

Situation: The opponent strikes with his fist toward your head. Refer to Figure 70.

1. Step forward with your right foot.
2. With the weapon in your right hand, strike your opponent in the ribs with a thrust.
3. Place the weapon firmly under your opponent's striking arm and pivot backwards to your left, placing your left foot behind your right foot. If necessary, you may also reach across your opponent's shoulder and grasp the shaft with your left hand.
4. Lower your hips and place your right leg directly in front of your opponent.
5. Twist your upper body to your left side and throw your opponent around your right hip.

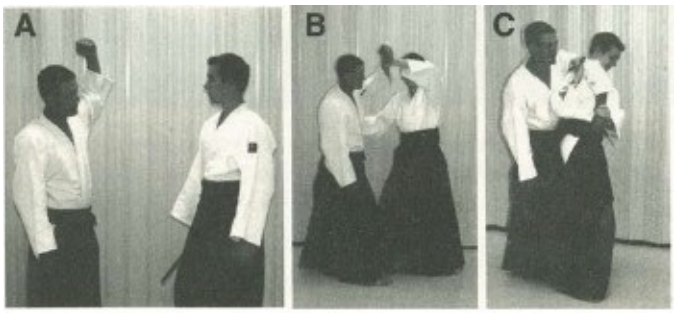


FIGURE 70. Hip throw (ogoshi).

Shoulder throw (seoi-nage)

Situation: Situation: *The opponent strikes with his fist toward your head.* Refer to Figure 71.

1. Step in with your right foot, blocking the strike with your left forearm.
2. Place the shaft of the weapon under your opponent's striking arm.
3. Grip your opponent's striking arm firmly with your left hand.
4. Pivot back to your left, placing your left foot in front of your opponent and lowering your upper body.

5. Twist your upper body to your left and throw your opponent around your right hip.

FIGURE 71. Shoulder throw (seoi-nage).

Osae waza (holding techniques)

The tessen and jutte can be used in a wide variety of restraint situations. For example, there are several defense techniques whereby the tessen or jutte can be used to immobilize or hold your opponent. The following demonstrate how these can be applied.

Standing defenses

Situation: *The opponent is facing you.* Refer to Figure 72.

1. Grip your opponent's wrist with your hand.

2. Place the shaft of the weapon around and under your opponent's arm near his elbow.

3. Step to your side and bend your opponent's arm.

4. Trap your opponent's arm with your forearm and move behind him.

5. Bear down against your opponent's shoulder with the weapon.

6. Force your opponent to the ground.

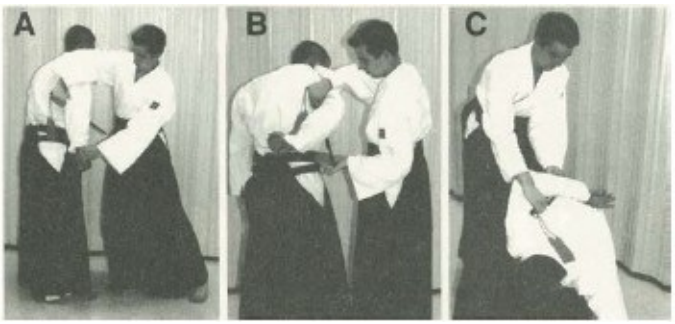


FIGURE 72. Standing bent arm holding technique.

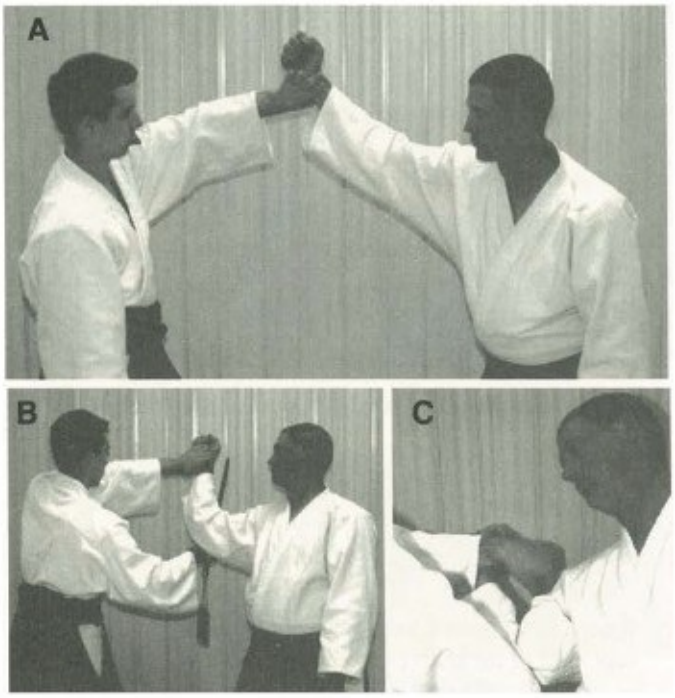


FIGURE 73. Standing bent arm holding technique.

Situation: ***The opponent attempts an overhand strike with his fist.*** **Refer to Figure 73.**

1. Block your opponent's wrist with your hand.

2. Place the shaft of the weapon under your opponent's upper arm.

3. Push your opponent's wrist toward his head with your hand.

4. Bend your opponent's arm and pass the shaft of the weapon over his wrist.

5. Keep your thumb against the wrist, but release your fingers to grasp the shaft

of the weapon.

6. Pull up with your right hand and push down with your left hand, forcing your opponent backwards to the ground.
7. Once your opponent is on the ground, kneel on his elbow and maintain pressure with both hands.

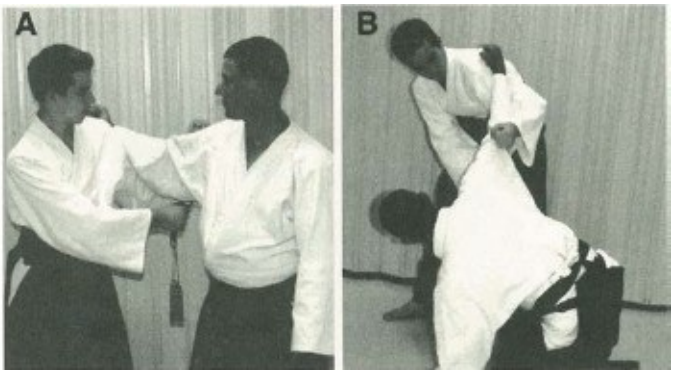


FIGURE 74. Standing straight arm holding technique.

Situation: *The opponent attempts a strike with his fist.* Refer to Figure 74.

1. Step forward and strike your opponent's striking arm just above the elbow.
2. Pass your weapon under your opponent's striking arm and take hold of the shaft of the weapon with your hand.
3. Trap your opponent's forearm against your bicep.
4. Step forward and pivot, bringing your leg back.
5. Twist by pulling with your hand and force your opponent to the ground.

Defenses against grabs

Situation: The opponent seizes your sleeve with his hand. Refer to Figure 75.

1. With the weapon in the shaft-parallel grip, bring your forearm across your opponent's ulna bone and press down.
2. Push to your side and roll your opponent's arm so the wrist is bent and his body comes forward.

3. Grip your opponent's wrist with your left hand in a wrist joint-lock.
4. Press the shaft of the weapon against your opponent's right triceps and force him to the ground.

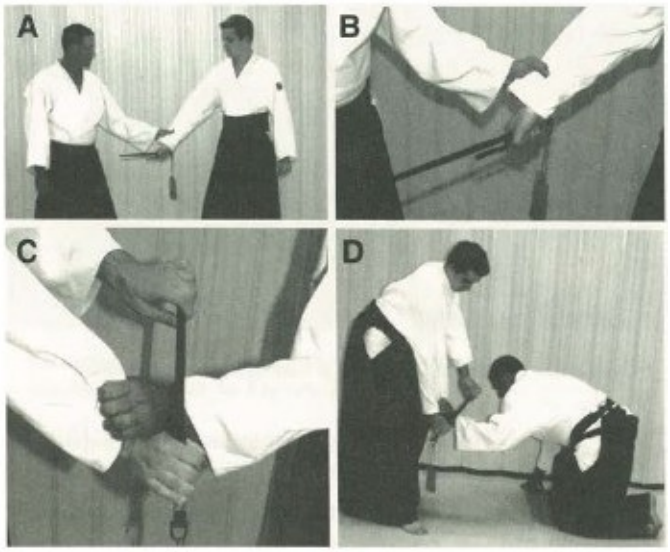


FIGURE 75. Defense against a wrist or sleeve grab.

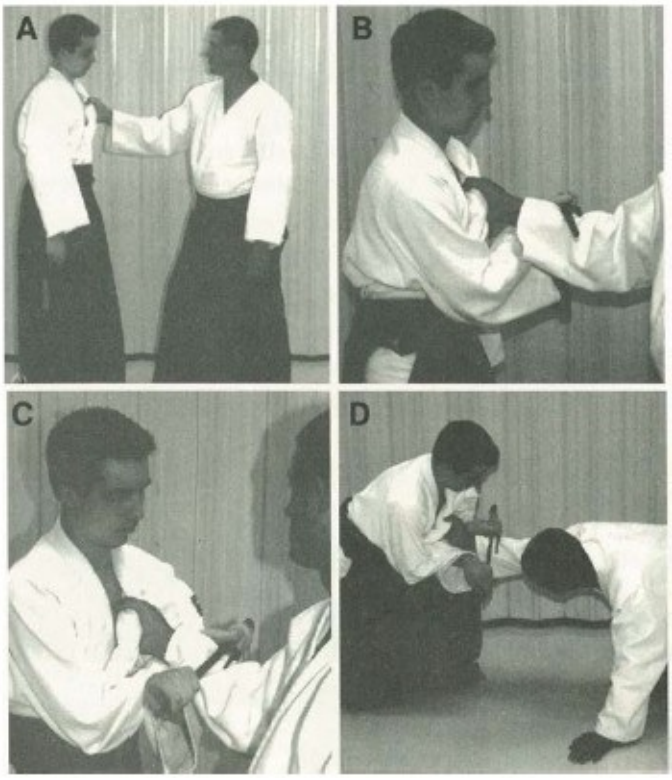


FIGURE 76. Defense against a one-hand lapel grab.

Situation: ***The opponent seizes your lapel with his hand.*** **Refer to Figure 76.**

1. Place the shaft of the weapon across your opponent's ulna bone and press down with both hands.
2. Step back with your foot, forcing the opponent to the ground.

FIGURE 77. Defense against a two-hand lapel grab.

Situation: ***The opponent seizes both of your lapels with his hands.*** **Refer to Figure 77.**

1. With the weapon in your right hand, reach under your opponent's arms and place the shaft on top of his forearms.
2. Reach under your opponent's arms and grip the shaft of the weapon with your left hand, trapping your opponent's forearms in a cross grip.
3. Press down with both hands.
4. Step back with your right foot, forcing the opponent to the ground.

Restraints on the ground

Situation: ***The opponent is face up on the ground.*** **Refer to Figure 78.**

1. Grip your opponent's wrist with your left hand.
2. Place the shaft of the weapon under your opponent's upper arm.
3. Push your opponent's wrist toward his head with your left hand.
4. Bend your opponent's arm and pass the shaft of the weapon over his wrist.
5. Keep your left thumb against the wrist, but release your fingers to grasp the shaft of the weapon.
6. Kneel on your opponent's elbow.
7. Pull up with your right hand and push down with your left hand.

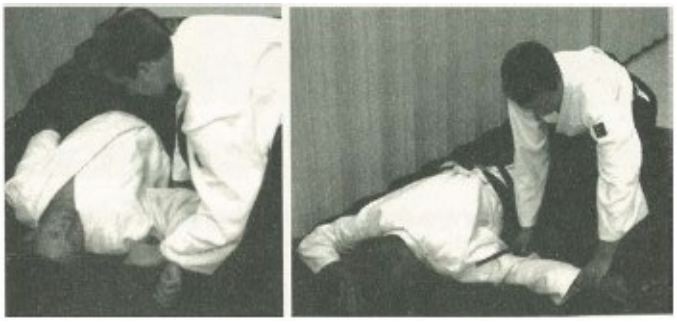


FIGURE 78. Ground restraints.

Situation: ***The opponent is face down on the ground.*** **Refer to Figure 78.**

1. Hold your opponent's right arm straight, palm down, at the wrist with your left hand.
2. Apply pressure with your weapon against your opponent's triceps.

Glossary

Aratame
A feudal Japanese inspector.

Atemi
A strike with the hand or a kick with the foot.

Bo
A wooden staff approximately six-foot long.

Bojutsu
The military art of using the staff as a weapon.

Budo
Military way.

Bujutsu
Military arts.

Bushido
The Japanese samurai's code of ethics, meaning "way of the warrior."

Daimyo
The feudal lords of Japan.

Daisho
A pair of swords, consisting of one long sword (daito) and a shorter sword (shoto). Either sword was referred to as katana, although the short sword was sometimes called wakazashi.

Daito
A long sword. See daisho.

Do
A Japanese kanji character meaning "way," "path," or "road." Usually a reference to spiritual aspects.

Dojo
A specially designed building or room used for martial arts training. The term means "place to practice the way."

Doshin
Feudal-era police officer.

Eta
The term refers to outcasts, or the "non-human" caste, the lowest social class in the rigid feudal Japanese hierarchy.

Fundo-kusari
A weighted chain used as a weapon. Literally means "weighted chain."

Go-no-sen
Timing a counter attack after your assailant has made his attack and missed.

Go-yo
Official business.

Goyoukiki
A feudal Japanese police officer's part-time non-samurai assistant.

Gunbei-uchiwa
A war fan used for signaling troops on the battlefield.

Gunsen
A folding war fan sometimes used as a weapon.

Hachiwari
Helmet splitter

Hakama
A long, split-skirt. Part of traditional Japanese clothing.

Hana-neiji
Literally means "nose screw." Refers to an implement used for training horses.

Haori
An overcoat worn over the kimono.

Hatamoto
Literally means "banner man." Refers to a direct samurai retainer.

Heijoshin
A mental state often called "everyday mind."

Hojo-jutsu
The art of using ropes to restrain criminals.

Hyoshigi
Hard wood clappers carried by yomawari, or night watchmen.

Jicchoh

A term for jutte meaning “ten even.”

Jingasa

A special flat lacquered helmet worn by samurai.

Jittei

A term for jutte, meaning “truth hand” or “ten lever.”

Jo

A short wooden staff approximately four-foot long.

Jomawari-doshin

Doshin police officers who patrolled the streets in uniform. See rinjimawari-doshin.

Juji-yari-jutsu

A fighting art using a spear with a cross-shaped blade.

Judo

An Olympic sport similar to wrestling. The proper reference is Kodokan Judo.

Jujutsu

A generic term for Japanese unarmed fighting styles or self-defense systems. Also referred to as “the gentle art.” Other spellings include jujitsu, jujitsu, and jiu-jitsu.

Jujutsu-shoryuha

The various Japanese schools of unarmed fighting.

Jutsu

A Japanese kanji character meaning “method” or “art.”

Jutte

An iron truncheon used by feudal-era police officers. Other similar sounding terms include jicchoh, jitte, jittei, jittoh, jucchoh, jutsute, juttei, and juttoh. Some other references include honeono, kotsukin, teboh, tetsu-ken, tekkan, tetsu-mu, tetsu-hoko, tetsu-boko, and tettoh **Jutte-jutsu**

The military art of using the iron truncheon.

Kagi

The single hook or fork on the side of a jutte used to capture a sword blade or entangle an opponent’s fingers and clothes.

Kai-no-uchi

Literally meaning “shell mouth,” this was a special knot used to tie a man’s

obi or belt.

Kamae

Stance or posture.

Kaname

The pin used to hold a hand fan together. The term is also used to refer to the "main point" or to a "key individual."

Kansashi

A hair pin worn by Japanese women.

Kappo

Resuscitation techniques.

Karasu

A tengu which combined human and crow-like characteristics.

Kata

Prearranged training forms.

Katana

Either of the two swords carried by a samurai, but most often used for the longer sword. See daisho.

Kenjutsu

The military art of swordsmanship.

Kenjutsu-shoryuha

The various Japanese schools of swordsmanship.

Kodokan Judo

A Japanese martial art and sport form founded by Jigaro Kano.

Kita machi-bugyoh

Edo's north machi-bugyoh.

Kodzuka

A small auxiliary utility knife carried with the sword.

Kogai

A kind of skewer carried with the sword.

Kome aratame

Rice inspectors.

Komono

A feudal Japanese police officer's full-time non-samurai assistant.

Komuso

Priests of emptiness and nothingness. See shakuhachi.

Kote

Wrist. Also the forearm protector worn in kendo.

Kumiuchi

A form of wrestling while wearing armor.

Kusari-jutsu

The military art of using the weighted chain as a weapon.

Kuzushi

Unbalancing an opponent.

Ma-ai

Proper distance.

Machi-bugyoh

Feudal Japanese combination of town magistrate, judge, and police chief. Their office was referred to as machi-bugyohsho.

Maiohgi-gata

Style of fan used in traditional Japanese folk dancing and kabuki.

Makimono

Scrolls used to illustrate martial art skills.

Manriki-kusari

A weighted chain used as a weapon. Literally means “ten-thousand power chain.”

Men

Head. Also the face mask protector worn in kendo.

Menhari-gata

Tessen which actually folded.

Metsuke

Spies for the Tokugawa shogunate.

Mijikimono

Small everyday items which are readily available.

Minami machi-bugyoh

Edo’s south machi-bugyoh.

Mon

A clan or family symbol.

Mushin

A mental state often called “empty mind.”

Naginata

A halberd-style weapon often used by the samurai. The traditional weapon of samurai women.

Naginata-jutsu

The military art of using a halberd.

Nagashi waza

Parrying technique.

Nage waza

Throwing techniques.

Nawabari

Literally meaning “rope stretch,” this referred to an oyabun’s sphere of influence.

Ninja

Non-samurai employed as spies and assassins.

Nitoh-ken

A style of swordsmanship using two swords.

Obi

Sash worn around the waist.

Ogoshi

Major hip throw.

Okappiki

Unofficial feudal Japanese police assistants and informers.

Ometuke

Investigators for the samurai class.

Ohmitsumawari doshin

Doshin who investigated criminal activities in disguises.

Osae waza

Restraining or holding technique.

Otokodake

Healthy young men who volunteered to help police their community.

Oyabun

The boss or head of a regional criminal enterprise.

Rinjimawari-doshin

Doshin police officers who patrolled the streets in uniform. See jomawari-doshin **Ronin**

Literally “wave man,” this term refers to an unemployed samurai.

Ryu

School or style.

Sakoku aratame

Cereal and other grain inspectors.

Samurai

Japan’s hereditary warriors and military retainers during feudal times. The term comes from the Japanese verb, saburau, meaning “service to a noble.”

Sanmawari

The three patrols for doshin.

Seiza

A Japanese style of formal sitting, kneeling with the buttocks on the heels of the feet.

Sekisho

Barrier checkpoint stations.

Sen

Timing a counter attack within the moment after your attacker has initiated an assault.

Sensen-no-sen

Timing a counter attack between the moment your opponent has decided to attack, but before he can actually start to physically move.

Sensu-gata

Basic folding fan style.

Seoi-nage

Shoulder throw.

Seppuku

Ritual suicide.

Shakuhachi

A bamboo flute.

Shakujo

The ring-tipped staff carried by the yamabushi.

Shinto

The Japanese state religion.

Shirasu
White sand symbolic of truth.

Shogun
Japan's first military rulers.

Shoku
A Japanese fireman's axe. The term is a reference to the blade shaped like a falcon's beak.

Shoto
A short sword. See daisho.

Sode-kusari
A weighted chain used as a weapon. Literally means "sleeve chain."

Sui-zen
A form of meditation. Literally means "blowing zen."

Suntetsu
A short metal rod held in the hand and used as a weapon.

Tai sabaki
Body movement.

Taiho-jutsu
A modern form of arresting and restraining art used by the Japanese police.

Tatami
Straw floor mat.

Te
Fighting tricks.

Tenarashi-gata
Tessen cast in solid iron and shaped like a closed fan.

Tengai
Woven basket-like hats worn by the komuso.

Tengu
Mythical beings who were supposed to be expert martial artists.

Tenouchi
A short wooden or metal object used as a weapon. Literally means "inside the hand."

Tessen
Iron fan.

Tessen-jutsu
The military art of using the iron fan.

Tetsushaku
Something made of iron which is one shaku long, about 12-1/2 inches.

Tetsushaku-jutsu
The art of using tetsushaku for self-defense.

Tokin
The strange cap worn by yamabushi. It doubled as a drinking cup.

Torihimo
Literally, "bird rope," this was another common term for the short cord used by police assistants to restrain criminals. See hojo-jutsu.

Tsuba
The handguard, usually round, for a samurai sword.

Tsuki waza
Thrusting technique.

Uchi waza
Striking technique.

Ukewaza
Blocking technique.

Wakazashi
The short sword carried by the samurai. See daisho.

Washi
Special Japanese paper.

Yado aratame
Hotel and inn inspectors.

Yamabushi
Ascetic mountain warriors.

Yari
A spear or lance.

Yawara
A Japanese kanji character meaning "gentleness," "pliability," or "flexibility." This term is frequently used to refer to jujutsu fighting styles. It also refers to a short wooden stick used in jujutsu.

Yomawari
Seasonal night watchmen who guarded against fires during the winter.

Yoriki

A feudal Japanese officer.

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